No 305 September 1, 1990 £1.00 DM 6.50 £1.47 Eire

KERRANG!

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Mustaine's 'sex hex' secrets revealed!

AEROSMITH
'Secret' Marquee gig reviewed

SABBATH
'We're going to play the world before we snuff it!'

RATT
Rodent rockers release halfway decent LP shock!

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DAVE MUSTAINE of MEGADETH: pic Ross Halfin

LIVING COLOUR
'Eco-disaster is looming for planet Earth!'

LIVING COLOUR: pic George Bodnar

Soul Asylum ● Testament ● Dread Zeppelin ● Slaughter tour dates
W.A.S.P. ● Lars Ulrich ● Napalm Death ● Dan Reed ● Testament

ISSN 0262-6624
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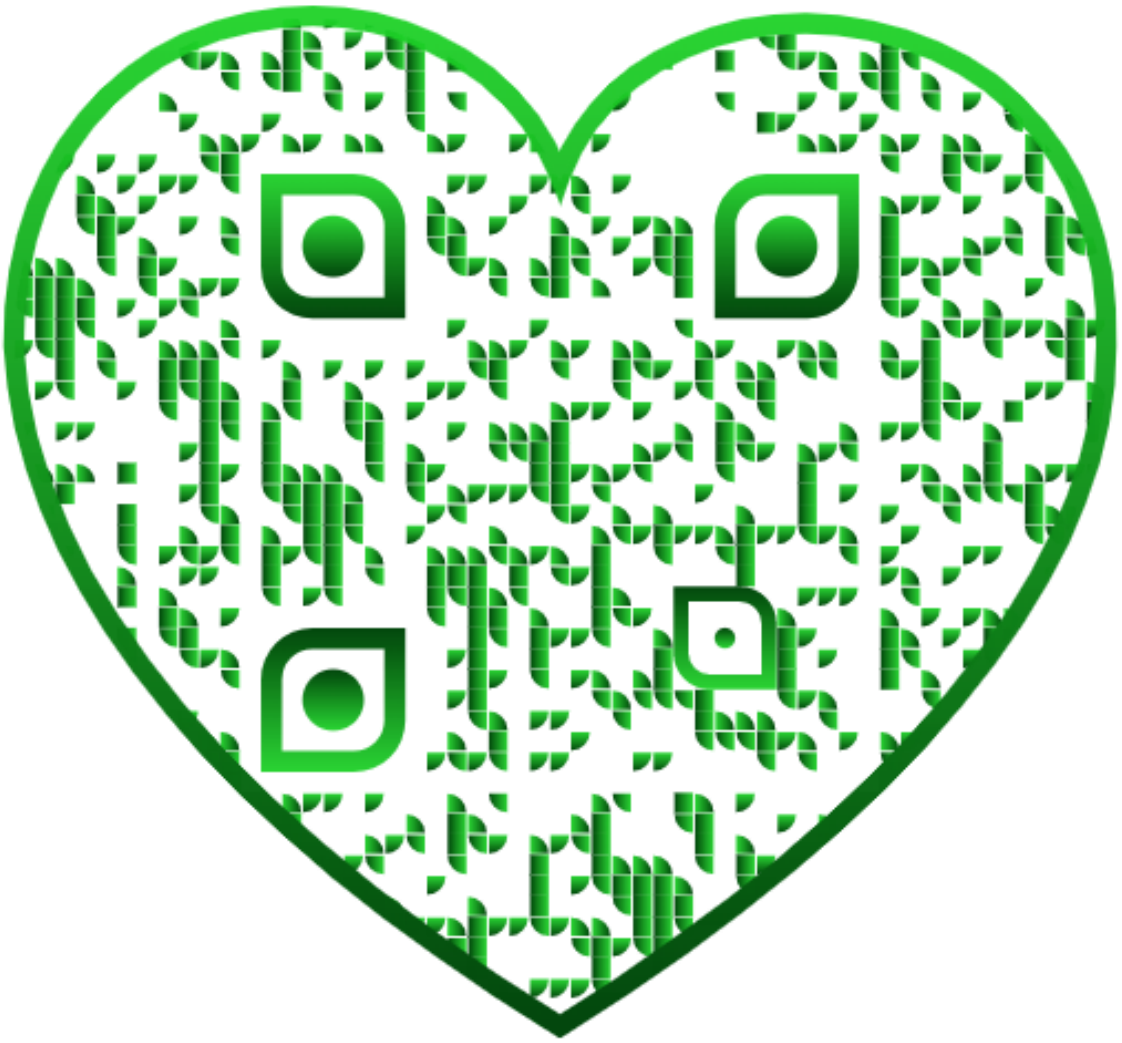

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KONTENTZ

WARREN DeMARTINI of RATT: pic Ross Halfin

AEROSMITH at the Marquee: pic Joe Giron

LIVING COLOUR

'Time's Up' for the human race! That's the chillin' warnin' comin' from black Metallers **Living Colour** (and no, we ain't talkin' **Venom** here!). Yep, seems the whole world is heading for environmental oblivion, and there ain't nuthin' y'all can do about it! **Phil Wilding** delivers the Green Party-style guff...
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NEW WAVE OF BRITISH HEAVY METAL

It's out at last: **'New Wave Of British Heavy Metal – '79 Revisited'**, the compilation LP devoted to da moozic dat wrecked a nation! **Howie Johnson** talks to the co-conspirators behind said project, **Metallica** drummer **Lars Ulrich** and a certain **Deaf Barton**...
PAGE 18

RATT

Who woulda believed it? Gnaw-t us, that's fer sure! But 'tis true! **Ratt** (for it is they) have released a 'surprisingly good' new LP name of **'Detonator'**. **Mick Wall** gets all the (verm)information from **Warren DeMartini**...
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BLACK SABBATH

They're back with a new album called **'Tyr'**. They're about to tour the UK. They've got the most stable line-up since the last, er, stable line-up. But, as **Mörat** discovers, **Black Sabbath** still can't quite exorcise the ghost of **Ozzy Osbourne**...
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MEGADETH

Probably *the* most illuminating interview with the ever-volatile **Dave Mustaine** you're ever likely to read. At least that's what **Mick Wall** tells us, and we believe him! We won't spill any secrets here, so why don'tcha whip out that handy pocket torch and hot foot it to...
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NOT TO MENTION

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Blackie Lawless unveils his new plans for **W.A.S.P.**. Bloody **Iron Maiden** prepare to release a grrrrrreat new LP, as do **Charles Williams**' troupe **Testament**...
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SINGLEZ
Phil Wilding wiv guest reviewers **Warren DeMartini** and **Stephen Pearcy** of **Ratt**!
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LOVE/HATE KOMPETITION
Your chance to win an exclusive leather jacket, as customised by **Love/Hate** bassist **Skid Rose**!
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KONCERTZ
Double page review of last week's 'secret' **Aerosmith** Marquee show. Plus **Dan Reed**, **Dread Zeppelin** and **Soul Asylum**!
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***Kerrang!*, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ** Telephone **071-921 5900** Telex **299485 Music G** Fax **071-928 2839** Managing Editor: **Geoff Barton** Deputy Editor: **Neil Jeffries** News Editor: **Jon Hotten** Reviews Editor: **Alison Joy** Sub Editor: **Clare Dowse** Design: **Steve 'Krusher' Joule** Secretary: **Skarlet** Copy input/office assist: **Simone McBain** Contributors: **Jason Arnopp, Andy Boot, Maribeth Bruno, Brian Brandes Brinkerhoff, Sue Buckley, Steffan Chirazi,Kevin Flannery, David Galbraith, Mike Gitter, Elianne Halbersberg, Richard Heggie, Paul Henderson, Howard Johnson, Don Kaye, Paul Miller, Mörat, Derek Oliver, Dave Reynolds, El Rose, Xavier Russell, Jerry Uwins, Mick Wall, Chris Watts, Phil Wilding, Ray Zell** Photographers: **George Bodnar, Joe Giron, Ross Halfin,Paul Harries, Mark Leialoha, Ray Palmer, Dave Willis** Advertisement Manager: **Marc Gregory** Advertisement Representative: **Cara Mulford** Classified Advertisement Representative: **Marisa Borge** Advertisement Production: **Karen Denham** Publishing Director: **Eric Fuller** Managing Director: **Mike Sharman** Subscription Details: **£60** per year (UK and Northern Ireland), **$135** (Europe, air mail) and **$180** (America and the rest of the world, air mail). Send cheques/money orders payable to **'Punch Publications'** to ***Kerrang!* Subscriptions, c/o Punch Subscription Services, First Floor, Stephenson House, Brunel Centre, Bletchley, Milton Keynes MK2 2EW** Distribution: **United Magazine Distribution, 1 Benwell Road, London N7 7AX** Telephone **071-700 4600** Typesetting/Repro: **Marlin Graphics, 2-4 Powerscroft Road, Sidcup, Kent** Printers: **BPCC Business Magazines (Pulman) Ltd, Milton Keynes**
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Blackie in the saddle again

■ *W.A.S.P.* MAINMAN *Blackie Lawless* is set to resurrect the controversial LA-based band after a "self-imposed exile", using the new moniker *Blackie Lawless And W.A.S.P.*

Lawless confirmed to Mayhem that guitarist *Chris Holmes* was no longer in the band, and that bassist *Johnny Rod* would not be taking part in the recording of the new W.A.S.P. album, although there's a possibility he will return when the band go on tour.

Lawless is set to handle all bass and guitar parts on the album, currently being recorded at his newly constructed studio in Hollywood.

Longtime drummer *Frankie Banali* is still involved in the project.

"Chris Holmes is no longer in the band out of mutual agreement," Lawless told Mayhem. "He didn't want to do it anymore. I'm not concerned with the small and insignificant reasons why. Some guys wanna get out there and do it and some guys wanna stay home and wear aprons."

Speaking about his recent activities, Lawless continued: "I went into self-imposed exile for a while, then decided to put myself on a schedule and built my own studio in Hollywood. The legwork involved in that was phenomenal.

"The band will now be billed as Blackie Lawless And W.A.S.P. We feel that we need to use my name. Retailers need to know who I am."

Lawless has already begun work on the new album, as yet untitled and due for release next year.

Commenting on the direction of the new material, Lawless said: "It's not particularly political, or rather, not political in the way *'Headless Children'* (the band's last studio album) was. It's a rock album."

BLACKIE LAWLESS: pic Ross Halfin

Geezer quits Ozzy's band

■ **GEEZER BUTLER** has unexpectedly left **Ozzy Osbourne**'s band.

The bassist had been in Los Angeles with Osbourne writing material for Ozzy's forthcoming studio album.

Butler's brief statement of his departure, issued through his management, read: "I've decided to leave the Ozzy Osbourne Band through more than musical differences between me and Ozzy and his management. Due to my long-standing friendship with Ozzy, I see no reason why this should degenerate into a public feud..."

■ RELEASE OF **'Holy Wars'**, the lead-off single from the new **Megadeth** album **'Rust In Peace'** has been shelved by Capitol Records. Although no statement has been issued, the decision is believed to be due to the 45's title and the current political situation in the Middle East.

■ **JUDAS PRIEST**, currently awaiting a US judge's verdict on their heavily publicised teenage suicide trial, return to musical action with a new single, **'Painkiller'** due through CBS on September 3.

It's the title track of their **Chris Tsangarides**-produced forthcoming album, and it's backed with **'United'**. 12" and CD singles add **'Better By You, Better Than Me'**, one of the tracks at the centre of the recent US court case.

■ **LAWNMOWER DETH** release their debut album, **'Ooh Crikey It's Lawnmower Deth'**, through Earache on September 24.

Among the tracks set for inclusion are:

'Spook Perv Happenings In The Snooker Hall', **'Betty Ford's Clinic'**, **'Weebles Wobble But They Don't Fall Down'**, **'Sheepdip'**, **'Lancer With Your Zancer'**, **'Can I Cultivate Your Groinal Garden?'**, **'Flying Killer Cobs From The Planet Bob'**, **'Did You Spill My Pint?'**, **'Seventh Church Of The Apocalyptic Lawnmower'** and **'Sumo Rabbit And His Inescapable Trap Of Doom'**.

■ UK DEATH-heads **Napalm Death** release their new album, **'Harmony Corruption'**, through Earache on September 3.

Recorded in Florida at Morrisound studios and produced by the band and **Scott Burns**, it features the following tracks:

Side One; **'Vision Conquest'**, **'If The Truth Be Known'**, **'Inner Incineration'**, **'Malicious Intent'**, **'Unfit Earth'**.

Side Two; **'Circle Of Hypocrisy'**, **'The Chains That Bind Us'**, **'Mind Snare'**, **'Extremity Retained'**, **'Suffer The Children'**.

The band have lined up a UK tour to promote the release.

They play **London Marquee** September 7, **Sheffield Leadmill** 9, **Birmingham Goldwyns** 10, **Leicester University** 11, **Windsor Psychic Dance Hall** 12, **Bristol Bierkeller** 13, **Walsall Junction 10** 16, **Coventry Tic Toc** 18, **Manchester International** 20, **Glasgow College of Building And Industry** 22, **Edinburgh Venue** 23, **Newcastle Riverside** 25, **Bradford Queens Hall** 26, **Cambridge Junction** 27.

Support from **Cerebral Fix**.

■ UK ROCK quartet **Jagged Edge** release their eponymous debut album through Polydor on September 24.

Produced by **Jeff Glixman**, it features the following tracks:

Side One; **'Liar'**, **'Out In The Cold'**, **'You Don't Love Me'**, **'Hell Ain't A Long Way'**, **'Smooth Operator'**.

Side Two; **'Sweet Lorraine'**, **'Fuel For Your Soul'**, **'Law Of The Land'**, **'Loving You Too Long'**, **'All Through The Night'**.

It's preceded by a single, **'You Don't Love Me'**, on September 3. It's backed with **'All Through The Night'**, while 12" and CD versions add **'Fire And Water'** and **'Resurrect'**.

The band have also lined up a full UK tour.

They play **Cardiff St David's Hall** September 5, **Birmingham Hummingbird** 6, **Manchester International** 7, **Newcastle Mayfair** 9, **Edinburgh Network** 10, **Nottingham Rock City** 11, **London Town And Country Club** 12.

■ **CHEAP TRICK** release a new single, **'Can't Stop Falling In Love'**, through Epic this week.

It's backed with **'You Drive, I'll Steer'**, while 12" and CD versions add **'The Flame'**.

■ **STEVIE RAY Vaughan And Double Trouble** have lined up a second **Hammersmith Odeon** show on September 10.

Tickets are now available from the box office and usual agents.

Slaughter burn the midnight oil

■ RISING US stars **Slaughter** make their UK live debut with two shows this month.

They play **Nottingham Rock City** September 25, **London Marquee** 26.

The band also host an **'Up All Night'** party at **London Hippodrome** after the Marquee show. Slaughter will be playing a short set at the party, which will be the climax of the usual Hippodrome rock night.

Chrysalis will release an EP to coincide with the shows.

■ **LIVING COLOUR** release their long awaited second album, **'Time's Up'**, through Epic on September 3.

It's been produced by **Ed Stasium** (see review elsewhere this issue).

Dying to get back

■ **BRITISH METAL Gods *Iron Maiden* release their eighth studio album, titled *'No Prayer For The Dying'*, through EMI in October.**

Recorded this Summer on a mobile unit in bassist *Steve Harris*'s barn at his Essex home, it will feature the following tracks:

***'Tailgunner', 'Holy Smoke', 'No Prayer For The Dying', 'Public Enemy Number One', 'Fate's Warning', 'The Assassin', 'Run Silent, Run Deep', 'Hooks In You', 'Bring Your Daughter To The Slaughter'* (a track originally slated for inclusion on vocalist *Bruce Dickinson*'s solo album *'Tattooed Millionaire'*), *'Mother Russia'*.**

A single, most likely *'Holy Smoke'*, will precede the album release.

Maiden take off on a previously announced UK club tour in September, returning for some arena shows in December.

BRUCE DICKINSON of IRON MAIDEN: pic Ross Halfin

Donington set to rock on – and on...

■ THE SMOOTH running of this year's **Donington Monsters Of Rock** event, attended by a sell-out 72,500 crowd on August 18, looks to have assured the future of the festival.

Police praised concert-goers, and made only four arrests; three before the event and one drink-driving arrest afterwards.

MP for Leicester West **Greville Janner** commented: "I was deeply impressed at the efforts made to ensure that there was no recurrence of the tragedy of two years ago" (in which two fans died).

Festival promotors **MCP** commented: "We were extremely pleased the show was such a success. The whole day went very smoothly. This cannot be attributed to the work of the promotors alone, however. Credit must go to all of those involved: the bands and managements, the police, the local authority, the fire brigade and security, St John ambulance, Radio One, the sponsors... and most importantly, the audience.

"It was a great day for rock music made possible by co-operation and consideration. The results speak for themselves."

With the festival looking certain to take place again next year, the presence of **Mötley Crüe/Skid Row** manager **Doc McGhee** at this year's event led to immediate on-site speculation that McGhee-managed bands could be involved in next year's event.

As ever, we'll keep you posted...

■ THE UNDERWHELMING **Great Kat** releases her new album, **'Beethoven On Speed'**, through Roadrunner on September 24.

Recorded in New York and produced by Kat, **John Mathias** and Roadrunner's top A&R man **Monte Connor** , it features the following tracks:

Side One; **'Beethoven On Speed'**, **'Ultra-Dead'**, **'Flight Of The Bumblebee'**, **'Revenge Mongrel'**, **'Funeral March'**, **'Kat-Abuse'**, **'God!'**, **'Made In Japan'**, **'Sex And Violins'**.

Side Two; **'Beethoven Mosh'**, **'Gripping Obsession'**, **'Paganini's 24th Caprice'**, **'Worshipping Bodies'**, **'Guitar Concerto In Blood Minor'**, **'Total Tyrant'**, **'Bach To The Future'**.

Great Kat, real name **Katherine Thomas**, commented: "I am God, I am the greatest. Worship Me."

■ MIDLANDS-BASED Deathsters **Cancer** have lined up three shows to promote their **'To The Gory End'** opus.

They play **Wrexham Memorial Hall** August 31, **Birmingham Edwards** September 2 (both with **Bolt Thrower**), **London The Dome** October 1.

■ **METALLICA** AND **Faster Pussycat** are among bands who've recorded tracks for an album celebrating the Elektra label's 40th anniversary.

Titled **'Rubaiyat'**, the album features 38 artists covering tracks from Elektra's past.

Metallica contribute **Queen**'s **'Stone Cold Crazy'**, **Faster Pussycat** cover **Carly Simon**'s **'You're So Vain'**, while the other Metalheads featured are **Lynch Mob** with **Don Nix**'s **'Going Down'**, **Georgia Satellites** with **John Fogerty**'s **'Almost Saturday Night'** and the **Big F**, who cover **MC5**'s **'Kick Out The Jams'**.

The album is due on October 1.

Sad 'Souls...' say so much

Pic Mark Leialoha

TESTAMENT: sounding "like classic Heavy Metal. The sort of Maiden buzz updated."

■ RAPIDLY RISING US Thrash stars *Testament* have completed work on their fourth album, *'Souls in Black'*, due for release through Megaforce/Atlantic on October 1.

The hotly awaited follow-up to last year's *'Practice What You Preach'* was, like its predecessor, recorded at Fantasy Studios in the band's hometown of Berkeley, California, with 'Practice...' co-producer *Michael (Death Angel, Forbidden) Rosen* once more at the helm and the band co-producing.

The tracks set for inclusion are: *'Souls In Black'*, *'Malpractice'*, *'Falling Fast'*, *'Face In The Sky'*, *'Seven Days In May'*, *'Absense Of Light'*, *'One Man's Fate'*, *'Love To Hate'* and *'The Legacy'*,

The latter title is especially ironic as the band were once called Legacy. 'The Legacy' is seemingly a follow-up to *'The Ballad'* off 'Practice...' but in fact dates back to the band's earliest era – before current *Exodus* frontman *Steve 'Zetro' Souza* was replaced by vocalist *Chuck Billy*.

"We wrote it in late '83," notes guitarist/conceptualizer *Eric Peterson*. "It was the first song we had ever written, before *'Reign Of Terror'* or *'Alone In The Dark'*. It was something we used to jam on, but it was also something we had to grow into."

Where the last album broke the band (rhythm guitarist Peterson, vocalist Billy, bassist *Greg Christian*, drummer *Louie Clemente* and lead guitar *wunderkind Alex Skolnick*) from the Speed-crazed Thrash ghetto with top-notch songsmanship and sterling delivery, 'Souls...' makes a full stride ahead, establishing the style as 'Testament music', plain and simple. Peterson refers to the band's current sound as, "Classic Heavy Metal, the sort of buzz we got off old *Iron Maiden* or old *Judas Priest* – but updated, of course."

And speaking of the litigation all-stars, Testament will be hitting the road in the US with Judas Priest and *Megadeth*, following their much-publicized European stadium stint on the *'Clash Of The Titans'* roadshow with *Slayer*, Megadeth and *Suicidal Tendencies*.

"It seems like all the hard work we put in last year is just starting to pay off," says Peterson. "We spent most of the year touring, and so that we could make these 'Clash...' shows, we did the album in six weeks. From there, it's back out on the road. When it's over, we're going to deserve the time off!"

MIKE GITTE

Quireboys
NEW SINGLE
There She Goes Again
AVAILABLE ON 7", 12" GATEFOLD†,
COMPACT DISC†‡ & CASSETTE
ALL FORMATS INCLUDE
Misled
†INCLUDES
Heartbreaker (Live)
†‡ALSO INCLUDES
I Don't Love You Anymore (Live)
RECORDED LIVE AT
HAMMERSMITH ODEON
PARLOPHONE
Produced by Jim Cregan & George Tutko
Executive Producer & Mix by Ron Nevison. Engineered by George Tutko

KOMMUNIKATION

BLAZE OF EGOTISM

I'D LIKE to say that I totally agree with every word that Caz from Bristol said in her letter in issue 302 about Jon Bon Jovi being a big-headed bastard.

In every interview Jon gives he says, "*My* band do this, *my* band do that – I'm only gonna keep the band together cos *I* want to".

F**k him! The word *band* indicates a collective effort; but Jon makes out that he does all the work. Bull!

What about Richie Sambora? He works his f**kin' butt off too you know.

Jon, why don't you get your act together and treat Richie, Alec Jon Such, Dave Bryan and Tico Torres as your mates in a *band,* and stop treating 'em as slaves that do everything you say. **Angie, West Midlands.**

PS. At Milton Keynes Bowl last year Jon Bon Jovi said to the audience, "I'd like to thank you guys for waiting all day here for me!". Well let me tell you something Jon, *I* wasn't waiting for you, I was waiting for Richie Sambora. So f**k you!

F**K KNOWS!

WHY THE f**k do you always f**kin' delete out the letters 'u' and 'c' from the word f**k?

Surely you aren't a f**kin' bunch of clean-up campaigners who worship Mary Whitehouse? She doesn't read *Kerrang!* anyway, so she can't f**kin' complain about it.

If you don't print this f**kin' stupid letter I'll keep f**kin' writin' until you do. (Sorry about my f**kin' grammar and spellin'.) **The f**kin' bat that Ozzy ate.**

CROWESES GROW ON YOU

I HAVE just read Alison Joy's review of 'Hard 'N' Heavy Volume Eight' in ish 302 and I'd just love to know one thing, guys: what planet is Alison Joy actually on?

C'mon seriously, how can anyone say the Black Crowes are 'hideously overrated'? Laugh? As they say in View From The Bar: HARGH! HARGH! HARGH! And I thought that Ms Joy had good taste in music.

The Black Crowes kick large amounts of ass and deserve their rave reviews. Their 'Shake Your Moneymaker' LP is a real shit-kicker and live the 'Crowes can blow anyone away. (They sure as hell kicked the Dogs D'Amour's collective butts when I saw 'em play Glasgow's Barrowlands).

As far as I'm concerned the Black Crowes kill. **Andy, West Lothian.**

PS. View From The Bar is inspirational!

BLUE CHER

I AM WRITING to say how pissed off I am. I have been collecting *Kerrang!* from ish 249 and up to now I haven't seen one interview with Cher (pictured above). I haven't even noticed any Cher interviews advertised as being available in any of your back issues.

So come on *Kerrang!* and get an interview with Cher, the only decent female singer in rock. *Mark Jackson (a devoted Cher fan).*

WE'RE CURRENTLY attempting to get a Cher interview to tie in with her October UK dates. Stay tuned! – Ed.

METAL IN A MESS

WOULD SOMEONE please like to tell me what the hell is happening to Heavy Metal, *our* music, in 1990? More to the point, what's happening to the fans? Everyone seems to have become so narrow minded...

Nowadays, the general opinion is that, if you're into Thrash, then you can't possibly go out and buy a Cult album or go to a Quireboys gig.

Similarly, most people seem to think that a Skid Row fan has no right to buy a Slayer ticket.

Something's wrong here, folks. *Very* wrong...

Look, I grew up with the NWOBHM, right? Back then, you were either into Heavy Metal or you weren't – end of story. Nobody gave a shit about who you listened to, it just didn't matter.

In the early '80s, a Metal fan's fave bands could include Journey, Maiden, Kiss, Motörhead, Magnum, Cheap Trick *and* Black Sabbath. But now? No chance!

Why do all these barriers exist? It's just not healthy. Let's face it, why should idiots like the PMRC even bother trying to ban Metal, when the 'fans' are destroying its future themselves?

I'm not saying everyone should listen to all kinds of rock, just don't treat other Metal fans like lepers if their musical tastes don't match yours, OK?

In case you're wondering, two of my personal faves are Slayer and Vixen, because they're both great bands. Simple as that.

So come one, loosen up you lot, and let's put the spirit back into Heavy Metal... **Lemmy's Liver, somewhere in Northumberland.**

IN PRAISE OF NUDE MEN

WHY IS it that Damon from Winchester (Kommunikation, ish 302) finds it so necessary to complain about nude men in *Kerrang!?*

For starters, I've never seen a man completely nude in *Kerrang!.* Secondly, why doesn't Damon also complain about women wearing

very little (for example the array of Readerkillers in *Kerrang! Kontaktz).*

I myself don't disagree with any persons appearing nude anywhere. My motto is, 'If you've got it, flaunt it'. So I've got one piece of advice for Damon: if you feel embarrassed reading *Kerrang!,* then God help you. Stop being such a sexist pig! **Suzea, Wrexham.**

LEATHER LOSS

HI. MY NAME is Rachel Burns. I was at Castle Donington Monsters Of Rock last weekend. It was great, excellent, breathtaking, etc...

But I was near the stage and in the crush and excitement of the crowd my new leather jacket disappeared! I hope you can publish this, because if someone picked it up by mistake I would love to have it returned. It was my birthday present and had only been worn once. It is black leather, 44 inch chest, zip front, with a belt and no fringes.

It contained my glasses, camera, purse (with some money), my injection details and my allergy warning card, which I am supposed to keep with me at all times because the wrong drug could kill or paralyse me. My name and address are in the jacket.

Please can you help and ask whoever has it to send it back to me (using the money in the purse). Thank you. **Rachel Burns.**
PS. My telephone number is 0388-527628.

POSTER POSER

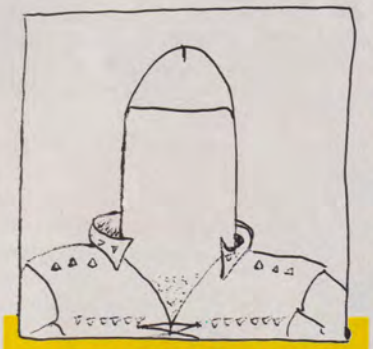
I HAVE BEEN an avid reader of your magazine for over a year now.

However, I think I ought to point a few things out. Just this week *(Kerrang!* 302) you have a great poster of Steve Vai/Joe Satriani backed with a poster of Jon Bon Jovi/Jeff Beck. Has it ever occurred to you that fans might like all of these artists, and can't decide which side of the poster to display on their wall? That's certainly the case with me.

This is not the only time I have been been disappointed by some of your free posters. Why have two groups that play the same type of music back-to-back on one poster? Why not have a Glam band backed with Thrash band? Surely this would solve many problems. It would certainly solve mine, that's for sure.

I would be grateful if you could consider my point of view when next doing posters as I am sure I'm not the only person who feels this way.

I cannot afford to buy two copies of your magazine, so please sort this situation out. In the meantime, keep up the extremely good work with the rest of the magazine. **Viki Gifford, Camberley.**



PHALLIC AND A PROMISE

I AM AN artist and portrait painter. Being heavily into Heavy Metal, I love to sketch my favourite musicians. I thought your readers might appreciate my talents so I have enclosed my latest portrait. It's of Blackie Lawless of W.A.S.P. *Harvey Ramsbottom, Caithness.*

CIVIL RIGHTS

I TOTALLY agree with Mark Osborne's letter in issue 302. The Guns N' Roses track 'Civil War' (on the charity compilation LP 'Nobody's Child') is amazing.

I was quite reluctant to part with £6.49 just to get a listen to this new song, so I bought the record as a present for my mum.

Axl's voice has improved and matured immensely and it sounds better than ever. The lyrical content of the song is of the same profound standard as past GN'R songs.

'Civil War' has restored my faith in this band and I'm pleased to see they're still capable of writing some of the best songs around.

It's made me feel even more impatient for the new GN'R LP and I really hope we see its release in the very near future. In the meantime, Guns N' Roses should release 'Civil War' as a single to give the boys themselves a chance to prove their critics wrong. You know who I'm talking about: those people who seem to think it's fashionable to slag off GN'R and say they're so f**ked up they'll never be able to make an album again. Bollocks to 'em, I say! **Andrea, Hants.**

SEARCH FOR A STAR

PLEASE COULD you do me a big favour and print this letter. I would be very grateful.

I want to get in contact with the guy I saw whilst on holiday in Butlins Starcoast World. It was at the 'Cabaret Of Stars'. The guy was watching a talent show. He had long blond hair and wore a striped shirt and jeans. I was sitting on the next table with a Europe sweatshirt and denim skirt on.

The guy in question looked over a few times. When I was leaving he turned round. Please can he write to: **Diane Quine, 43 Wallgate Road, Childwall, Liverpool L25 1PP.**

Spit it out to Kerrang!, Kommunikation, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

IN OUR TIME OF TRYING

It's an imperfect world, but LIVING COLOUR (below) are trying harder than most to make it better. Following on from the almost universally acclaimed debut 'Vivid', the band now release 'Time's Up' – a hard-hitting, pigeonhole-defying record to make people sit up, think, to care and (hopefully) try themselves. PHIL WILDING goes to New York to hear their ever thought-provoking words on ecodisaster, racism and W Axl Rose...

"OUR MEANS of extinction have been put into motion. That's what's there in the back of it, that's the word that people don't really want to turn and face..."

Living Colour guitarist Vernon Reid shakes his head contemptuously, pulling at the peak of his cap.

"We're supposed to run the planet, we're supposed to be lord and master over everything; a dangerous idea. Might makes right, that's the way human history's been run," he snorts.

Seven floors up from honking, fume-ridden Sixth Avenue, three-quarters of Living Colour – vocalist Corey Glover oversleeps – are considering the end of the world. A sickly, drawn-out demise brought about by mans' insistent insensitivity to all life and that life's environment. A persistent theme recurring constantly as the earth threatens to choke on its own pollutants.

Hardly an innovative theory at this late stage, though nonetheless compelling given that this is no longer a case of getting worse before it gets better. This is as good as it gets. As the crushing bedlam of 'Time's Up', the title-track to their latest album, insists.

It's an ingeniously full Thrash-out leading the way for a record that is as damning, convincing, diverse and as compelling as their debut, 'Vivid'. A work that persists on differing levels and in genres once considered total and undiluted entities. A Living Colour album.

"UNFORTUNATELY, I'VE chosen to comment that the slow death of our ecology is, these days, treated as nothing more than fanciful banner- waving by most of the rock fraternity.

"It sounds like you're almost questioning our intentions as artists," Will Calhoun begins pensively, "as if

we're jumping on some bandwagon.

"It comes from what we see around us, what we have to say about it. Whether or not someone says there are too many ecology songs nowadays, we can't respond to that, we can't be concerned with that, we do what we do..."

Vernon Reid cuts across him: "Are there too many love songs? That's the only subject that people sing about and nobody questions. We don't make music to placate people, we're not here to get everybody off the hook...

"The thing is, time is up, it's over, fact. If you get it together, it's still over. We think there'll never be any repercussions. That's not true.

"Some people seem to think that one day when we stop using aerosol cans that the ozone layer will close back up again. That ain't happening."

PERHAPS PEOPLE just don't care?

"Some do, some do," begins Muzz Skillings rather doubtfully.

"The thing is, everybody cares when they're next to Three Mile Island, when their family starts getting cancer, and you find that it may or may not be a genetic connection that skips a generation. When you feel a lump in your shoulder and the doctor explains that he has some bad news for you. *Then* people give a damn."

Calhoun pulls it a little closer to home: "The thing with crack was the same. I remember when it first hit a lot of black neighbourhoods five years ago it was no big deal. Then when it hit the nation, and white kids and Wall Street guys were doing it, then it became a war on drugs.

"When it comes in your own back yard, then it's a problem. When it's your neighbour's back yard, then it's your neighbour's problem.

"A lot of people, I feel, are like that. It's, 'I'm not racist, I have black friends, I like Michael Jackson, I listen to *that* music'. Then someone black moves into their street..."

THEIR SENSE of black pride is well documented. It's as much a part of the Living Colour philosophy as their commitment to blight categorization and confound norms. The spoken intro to 'Pride', 'Our History Lesson', deals with a collective past and tradition that has brought the African out of Africa to where he or she is today.

"Its simplicity is quite brutal," begins Reid without a hint of dramatisation.

"Where it says, *'The negro has no name...'* And you sit there and think, Wow! Where did those things come from? Why am I called Reid? That's an Irish or Scottish name I believe. It's like Calhoun. Why do we have them? Why is that?

"Then you think back and he says, *'We are wearing the name of our master...'*. And it's true."

What of the line in 'Pride', *'History's a lie that they teach you in school'*?

Calhoun: "I was taught history at home, and I was taught things like Hannibal being a black man, you know? It was always interesting that that there was never a picture of Hannibal in your school book, or if there was, he was a European man on an elephant.

"I felt that the other kids in my class, which was predominantly black, should at least know that kind of thing. Most of my teachers were alarmed that I said that.

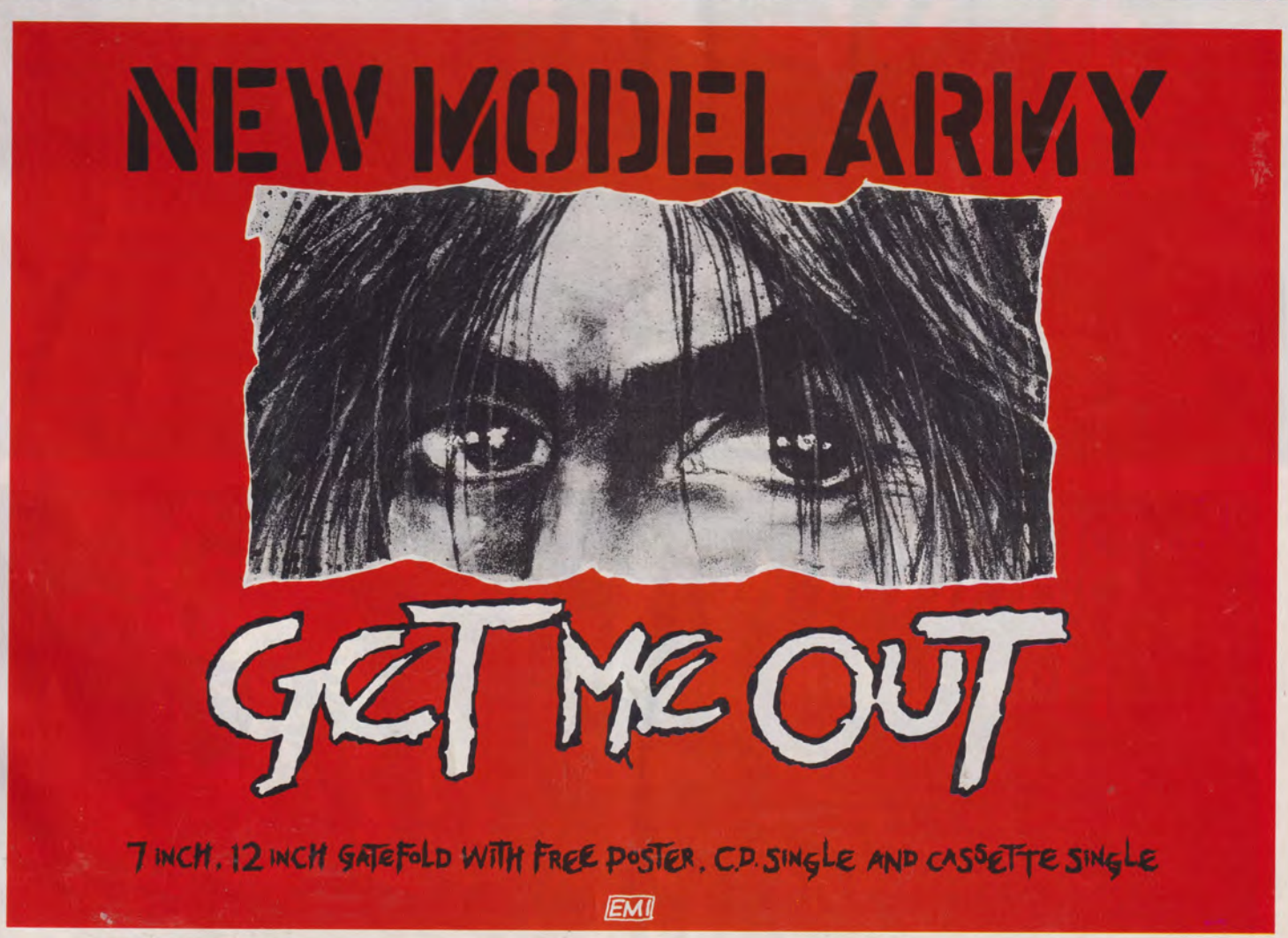
"I'll never forget one of them telling me that it was irrelevant. It was like, 'You're a white teacher, teaching black kids, and you're telling me that this is irrelevant?' So I guess it's irrelevant that George Washington was white? He could have been Hispanic or black and it would have been the same America? Bullshit!

"Anyway, that leaked over into the lyrics along with the idea of being at an event, or on vacation somewhere, and someone recognising you. Suddenly certain types of white people become comfortable with you because you're some kind of celebrity.

"It's like the Eddie Murphy thing where he was sitting in his car, reading a paper, and some kids walked by and called him 'nigger'. Then he pulls the paper down, and it's, 'Wow! Eddie Murphy, he's a really funny guy...'.

"That's why I wrote 'Pride'. We're very proud people, we have a very proud history. There is no reason why we should be excluded from American history, there is no reason why we should be excluded from society."

KONTINUEZ OVER



TIME OF TRYING

FROM PREVIOUZ PAGE

VERNON REID helped form and found the Black Rock Coalition to promote and aid the current sweep of black music in the contemporary market. Isn't that a form of separatism?

Reid is adamant: "No!

"One thing about this whole censorship thing, the labelling and stuff, hopefully it will bring people from different disciplines and different styles of music together. Transcend all this, 'I can't hang out with you, I'm in Metal, and I don't listen to any other stuff'.

"People are like that, they are that narrow. That's one of the best things about Anthrax; they listen to everything.

"It's like when Scott Ian wears a Fishbone T-shirt, or a Public Enemy shirt at one of their gigs, that is a serious statement of unity across stylistic barriers. That kind of thing is really healthy.

"You know, people go, 'Oh well, Living Colour are going to talk about racism because they're black'. But where are the people in bands, white people who are not racist?

"THERE ARE other things that concern us. It's not like we're fixated on the race thing, that's something we have to deal with because of who we are. There is so much more.

"We're really concerned about how we interact in society. 'Information Overload' is about the individual being confronted with machinery and technology that's oppressive. How do we all deal with that?

"Like 'Love Rears Its Ugly Head'. It's just two people in a relationship, whatever their preferences, and they're going through whatever they're going through."

Calhoun arches an eyebrow and wrests the conversation from Reid.

"With a song like 'Love...', I think it's easier for someone to put that on and say, 'Yeah! When the first album came out, someone wrote that it was easier for the writer to groove with the album on something like 'Funny Vibe', because he wasn't used to black people playing rock 'n' roll."

"When crack first hit a lot of black neighbourhoods five years ago it was no big deal. Then when it hit the nation, and white kids and Wall Street guys were doing it, then it became a war on drugs" – WILL CALHOUN

"But," interjects Reid, "some people can't even deal with seeing a white person and a black person playing music together. They would find that hard to deal with."

Skillings takes the lead momentarily – "But most people..." – before Reid cuts him off sharply:

"I can't be in the minds of most people. That's the thing..."

His abruptness and the ensuing, disquieting silence prompt me to ask why they decided to record the dry ring of 'Elvis Is Dead'. Reid jumps in his seat.

"Is Elvis alive?," he questions testily, though not without a little humour.

"No! Thank you..."

LAST OCTOBER, as support on the American leg of the Rolling Stones' 'Steel Wheels' tour, Living Colour spent four nights at the LA Coliseum punching out a 45-minute set under an afternoon sky before Guns N' Roses.

During those four days controversy raged. Not the least of which concerned Reid's thoughts on Axl's much studied lyric for 'One In A Million'. Now that the smoke has partially cleared, is it better that Axl says what he wants – or that he be denied his freedom of speech?

Reid: "Much better that he has freedom of speech. But the thing with that is that he put it down on a record and did it. It's the unthinking insensitivity of it, you know? You write a song about whatever you want. But there are certain words that have power, and they convey very powerful cultural messages, especially in the medium of popular music.

"So when you label individuals, masses of people, they cease to become who they are as human beings, they become *them... others...* Not even people, those you can destroy, those that can be bashed, simply because of the fact that they are *they*."

"I think what has to be said is that if you're going to put something down on paper, or record, or on a bathroom wall..." gestures Calhoun, "then you should be able to put whatever you said, against any argument that I have against it.

"If I say to you why I think it's wrong, you have to prove to me why you don't think so. It's not limited to Axl. People say he's a racist; I don't even know the man. All I know is what was on the record, and it was a racist thing that was perpetrated.

"To me, using the word 'nigger' in any context is wrong. I don't dig it if it's NWA, Ice Cube, whoever. I don't like labelling people. It bothers me when Axl says he hears black people say it all the time, so why can't he say it? It bothers me when I hear black people say it..."

Muzz: "...Which is not to say that we want to violate anyone's freedom of speech, that's not the point of it."

"To me, using the word 'nigger' in any context is wrong. It bothers me when Axl says he hears black people say it all the time, so why can't he say it? It bothers me when I hear black people say it..." – VERNON REID

HAS IT ever occurred to you to relate these kind of views in other, political, mediums?

Calhoun looks faintly disgusted by the suggestion: "We're not politicians, we're musicians. Artists, man."

Reid glances sidewards at him, grinning a little: "You're an artist, man. You are a piece of art!"

Muzz moves further from serious issues:

"We're going to dominate the world! We have a Broadway play coming out, then 'Living Colour: A Rock Opera'. We're also working on a movie called 'Brothers Carry Bats', and then there's our new radio station that we just bought. We're going to call that WKKK. We'll be all over the place!"

He dissolves into laughter. Then maybe we will see a black president of the USA?

Calhoun: "If the ozone layer opens up another 3,000 feet and it starts snowing in July..."

The Black Crowes

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ANY KWESTIONS?

Metal-related problems answered by Andy Boot. Send your kweries to: Any Kwestions?, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

WANNA BE IN MY GANG?

■ FIRST OFF, a big thank you goes to the ubiquitous **Stuart Richards** of **Aylesbury**, who once again has helped me out in the matter of Hardcore. You may remember that I did a **Gang Green** discography a few issues ago, and I was sure that the band had had more albums than I could think of, and according to Stuart I was right.

The band was originally formed in '81 by the only ever present member, guitarist and vocalist **Chris Doherty**. The line-up was a trio with **Bill Manley** (bass) and **Mike Dean** (drums).

Although they didn't cut any records of their own in this period, they did do seven tracks for the compilation **'This Is Boston Not LA'**, on Modern Method Records. Following in this vein, there was also a compilation seven inch on the same label, **'Unsafe At Any Speed'**. Then, before they could achieve anything else, they split.

However, they were reborn with the release of the single **'Sold Out'/'Terrorize'/'Taang Dub'** on the legendary Taang label in '84. Ironically, only Doherty was in the reformed line-up! The only other releases I didn't cover last time were a seven inch (**'Skate To Hell'/'Alcohol'**) and a 12" (**'PMRC Sucks'**), both on Taang in '85.

On a different track, Stuart is also rather desperate to get hold of any info on **Mr Bungle**, **FNM** vocalist **Mike Patton**'s other group. Well, they don't have any vinyl, but they do have demos available,-see last week's Shrapnel for details!

FEEL THE NOIZE, GUD BOYZ!

■ FROM THE sublime to the ridiculous – **Kevin Golding** of **Normanton** wants some information about **Slade**. Very compatible with Hardcore!

Slade have basically always had the same line-up of **Noddy Holder** (vocals, guitar), **Jim Lea** (bass, violin), **Dave Hill** (lead guitar), and **Don Powell** (drums).

Starting as **Ambrose Slade**, they signed to Fontana and cut two albums, **'Beginnings'** in '68, and **'Ballzy'** in '69. They were going nowhere, however, and were dropped.

Enter **Chas Chandler**, ex-**Hendrix** manager, on the look-out for something new. He signed them to Polydor, revamped their image, and cut **'Play It Loud'** in '70. They became famous almost overnight, with singles like **'Look Wot You Dun'**, **'Take Me Bak 'Ome'**, **'Mama Weer All Crazee Now'**, **'Gudbuy T'Jane'** and **'Coz I Luv You'** – a typesetters nightmare!

Album-wise, they recorded **'Slade Alive'** and **'Slayed'** in '72, **'Sladest'** in '73, **'Old New Borrowed And Blue'** in '74 (when Warners in the US also put out a compilation called **'Stomp Your Hands'**), and **'In Flame'** in '75 – the soundtrack to their movie.

This film was followed by a move to crack the US, and '75's **'Best Of'** was followed by **'Nobody's Fools'** in '76, and **'Whatever Happened To'** in '77.

America wasn't cracked, and they returned in '78 to punk and apathy. Reduced to Chandler's indie Barn label, they cut **'Alive Vol 2'** in '78, and **'Return To Base'** in the same year. Then, apart from Polydor's **'Slade Smashes'** in '80, it seemed to be all over.

However, the NWOBHM gave 'em a shot in the arm, and after the indie **'We'll Bring The House Down'** on Cheapskate in '81, they signed to RCA for **'Till Deaf Us Do Part'** in '81, **'Slade On Stage'** in '82, **'The Amazing Kamikaze Syndrome'** in '84 (when Polydor cashed in with **'Sladez Greatz'**!).

Things continued in the same vein with **'Rogues Gallery'** in '85 (and the Christmas special **'Crackers'** on Telstar, still littering bargain bins to this day!), and **'You Boyz Make Big Noize'** in '87.

There are also a couple of CD only releases: **'Keep Your Hands Off'** on CBS from '88, and **'Let's Dance'** on Magnum Force in '89. So cum on, feel the noize!

SLADE: they're all crazee now!

WEEK IN METAL

Archive anarchy by Andy Boot

1970

Jethro Tull tour and say they will give up releasing singles. **Mott The Hoople** release **'Mad Shadows'**. **Soft Machine** become the first, and so far only, rock group to play the Proms.

1971

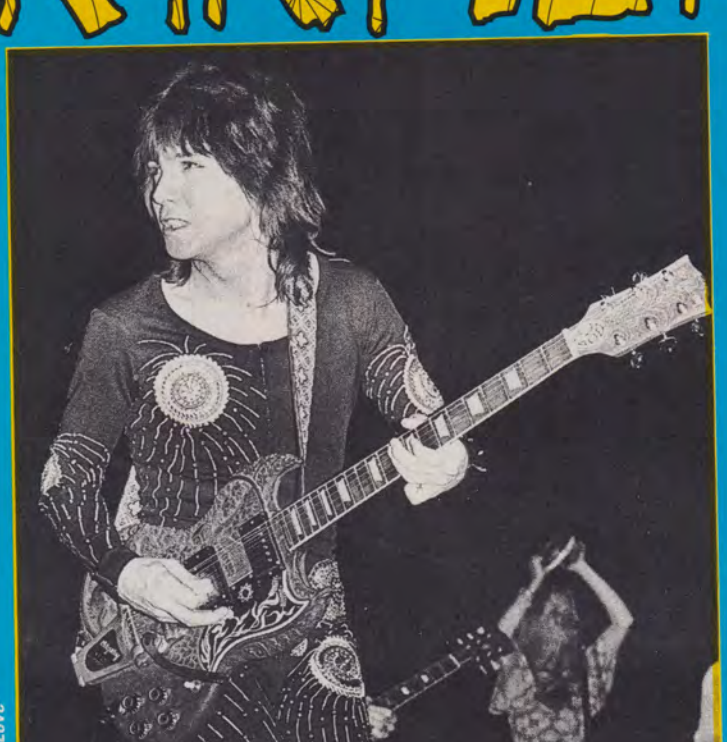
Ten Years After extend their tour. **Atomic Rooster** sign to Elektra in the US. A busy time for **Deep Purple**: they play a **Newcastle** festival (with **John Mayall**, **Tom Paxton**, and the **Incredible String Band**), then jet off to a US tour. In between, keysman **Jon Lord** releases his **'Gemini Suite'** album.

1972

Hawkwind and **Frank Zappa** play the **Oval** (**Surrey** win by 10 wickets). According to American reports, **David Cassidy** is getting 'heavy' in concert! **Yes** release **'Close To The Edge'**.

1973

Albums from **Thin Lizzy** (**'Vagabonds Of The Western World'**), **Nazareth** (**'Razamanaz'**), and **Grand Funk Railroad** (**'We're An American Band'**). **Savoy Brown** support **Status Quo** on tour.



Pic Chris Love

DAVID CASSIDY kicks ass! (1972)

1974

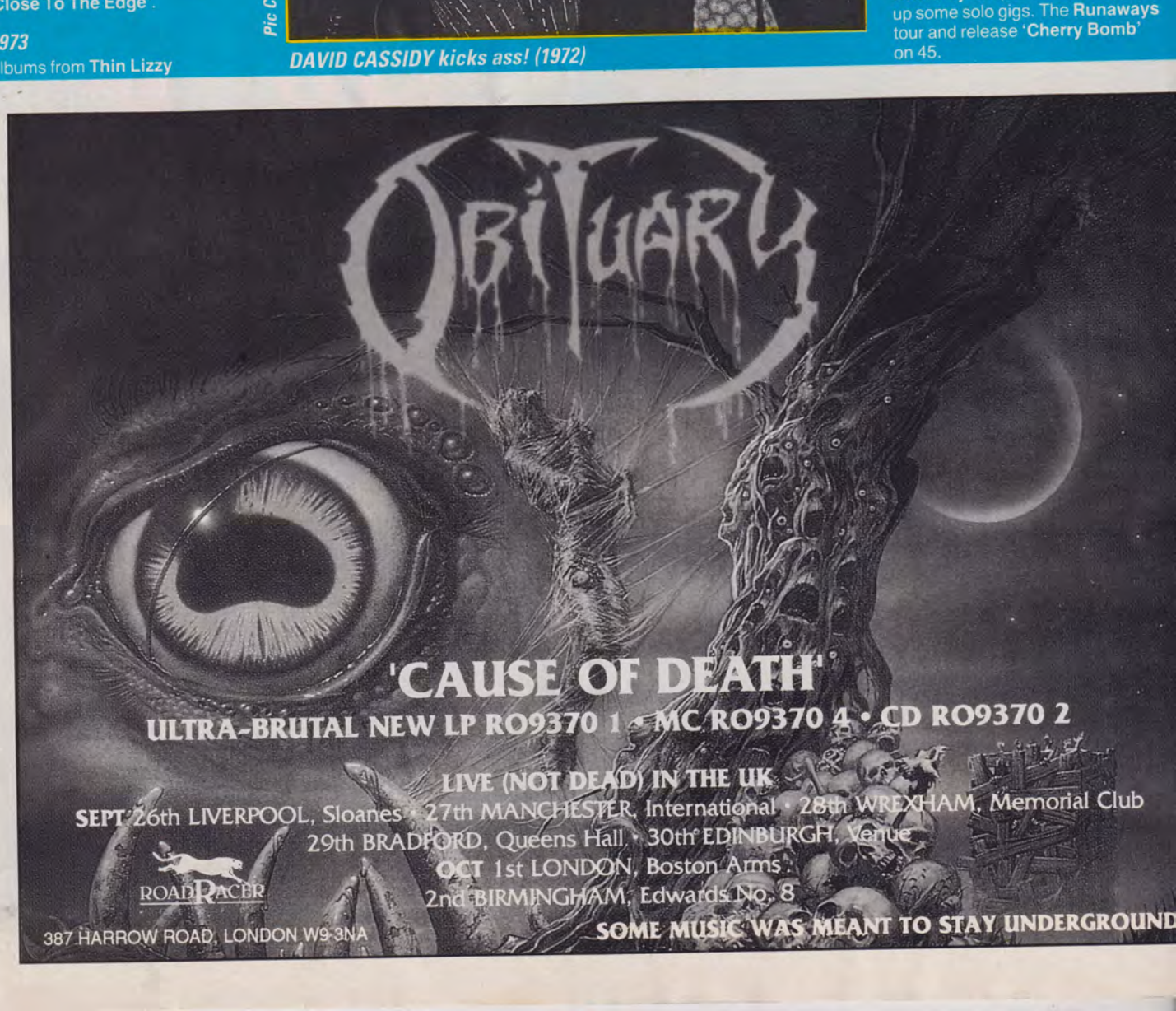
Bachman Turner Overdrive release **'Not Fragile'**. **Jon Lord** and **Tony Ashton** take their big band show to the **London Palladium**. **Uriah Heep** and **Manfred Mann's Earth Band** set off on a joint US tour. **Judas Priest** tour to support their debut album **'Rocka Rolla'**.

1975

Mott tour – their first without **The Hoople** suffix, and with new boys **Nigel Benjamin** (vocals) and **Ray Major** (guitar). **Andy Fraser** plans a solo tour – but doesn't actually have a band yet! **Ritchie Blackmore's Rainbow** release their eponymous debut.

1976

David Byron (ex-**Uriah Heep**) sets up some solo gigs. The **Runaways** tour and release **'Cherry Bomb'** on 45.



1977

Rainbow tour with new men **Bob Daisley** (bass) and **David Stone** (keyboards). **Bob Seger** arrives in the UK to tour. **Rough Diamond** (led by **David Byron**) are dropped by their label Island. **Trapeze** extend their tour, and **Sam Applepie** set out on a club tour. **Cheap Trick** release **'In Color'**, and **Lone Star** are **'Firing On All Six'**.

1978

Yes set three **Wembley Arena** dates for their 10th anniversary. A band calling themselves **'Les Punks'** hit the road for a few dates only – featuring **Lemmy** and what is left of the **Damned**. **City Boy** release **'Book Early'**, their homage to **Fred Pontin**...

1979

Boston add UK dates. Vocalist **John Lawton** is sacked by **Uriah Heep**, the reasons being swathed in mystery. **Ginger Baker** and **Alex Harvey** both return to the fray with new bands composed almost entirely of young newcomers.

1980

The **Dead Kennedys** tour the UK, where the **Tygers Of Pan Tang** are already on the road. **Ted Nugent** releases **'Scream Dream'**.

1981

Mike Chapman and **Nicky Chinn** sue RSO for $4m over the release of their Dreamland label (home of **Shanghai** and US band **Spider**), and damages for the non-promotion of the company. **Gillan** tour. **Rock Goddess** make their vinyl debut on **'Making Waves'**, a compilation of female groups from all fields of music.

1982

The **Who** will play on after their 15 month tour – manager **Bill Curbishley** says **Pete Townshend** was premature in announcing their retirement, especially as the **'It's Hard'** LP is released. **Tygers Of Pan Tang** tour to support **'The Cage'**.

1983

AC/DC release **'Flick Of The Switch'**, **Asia** release **'Alpha'**, and **Greg Lake** releases **'Manoeuvres'**, featuring **Gary Moore**.

1984

Waysted sign to MFN with a new line-up of **Pete Way** (bass), **Fin** (vocals), **Andy Parker** (ex-**UFO**, drums) and **Neil Shepard** (ex-**Jess Cox Band**, guitar). **Iron Maiden** release **'Powerslave'**, and **Lee Aaron** is a **'Metal Queen'**.

1985

Vocalist **Peter Nicholls** leaves **IQ**. **Tormé** release **'All Around The World'** – their first 45 with **Phil Lewis**. **Znowhite** release **'All Hail To Thee'**, and **Saxon** release **'Innocence Is No Excuse'** – exactly, so why did they bother?

1986

Bon Jovi release **'Slippery When Wet'**. **Warlock** are **'True As Steel'**.

1987

Anthrax tour. **Pink Floyd** begin their **Roger Waters**-less comeback with **'A Momentary Lapse Of Reason'**. **Joan Jett** makes **'Good Music'**, **Napalm Death** are **'Scum'**, **Heathen** are **'Breaking The Silence'**, and **Sacrilege** are **'Within The Prophecy'**.

1988

Jane's Addiction (winners of the year's 'Most Overrated Band' award), set a tour as the **'Nothing's Shocking'** (except how bad our album is) LP is released. **Suicidal Tendencies** ask **'How Will I Laugh Tomorrow... When I Can't Even Smile Today'**. **Metallica** release their first LP for three years, the excellent **'...And Justice For All'**. More excellence from the underrated **Warfare**, who release **'A Conflict Of Hatred'**. **Iron Maiden** send taped messages to **Gary Dobson**, who is in a coma following the unfortunate incidents at **Castle Donington**.

1989

Jason Everman quits as **Nirvana** guitarist, and is seen auditioning for the bassist's slot in **Soundgarden**. Nirvana, meanwhile, have found a new, as yet unnamed, guitarist. **Kingdom Come** split. **Mötley Crüe** release **'Doctor Feelgood'**, **Faster Pussycat** say **'Wake Me When It's Over'**, and Thrashers **Xentrix** release **'Shattered Existence'**. AOR supergroup **Bad English** release their eponymous debut, and **Ten Years After** make a comeback after 15 years with **'About Time'**.

BIRTHDAYS

Rudolph Schenker, **Scorpions**, born August 31, 1952.
Blackie Lawless, **W.A.S.P.**, born September 4, 1956.

METALLICA do themselves justice (1988)

SINGLEZ

Pic Joe Giron

WARREN DeMARTINI and STEPHEN PEARCY (in shades) of RATT come out of the cellar to join PHIL WILDING and review this week's crop of 45s...

QUIREBOYS: 'There She Goes Again' (Capitol)

Warren DeMartini: "Good, great. Very 'Exile On Main Street', which is one of my favourite Stones albums. They've really got that groove down."
Stephen Pearcy: "It sounds like the Small Faces, Rod Stewart. I'd like to hear more."
PW: Christ, remember the first time it came out? I now officially feel about 50. Anyway, the good news is that at Donington, they, along with Thunder, were the only ones to do themselves any real favours. Now they've got themselves another hit. Ain't life grand?

LITTLE CAESAR: 'Chain Of Fools' (David Geffen Company)

Warren: "Good stuff, the guitarist, Apache, really gets down."
Stephen: "It sounds good, I'd like to hear Aretha Franklin singing it with the band *(She sang it originally – Old And Not A Little Dusty Singlez Ed.)*, just to see what it would sound like. It's good, he's a good singer, they're a good band."
PW: No denying that after their glorious full-blown, five-K debut comes the cover to kick all others. They croon, they carouse, and they sound hardly anything like all that other pampered shit that keeps dribbling out of LA. Little Caesar are killer-diller, baby.

LEMMY & THE UPSETTERS: 'Blues Suede Shoes' (Sunnyside)

Warren: "It's okay, I prefer Chuck Berry though."
Stephen: "What can I say? It's hard to touch Chuck Berry's version. But I like Lemmy, man..."
Warren: "I like him too, I remember bumping into Lemmy in '81 at the Whiskey, he was great..."
PW: ...And everyone's got a favourite Lemmy story, though that's not important right now. News is that the profits from this go in support of Nordoff-Robbins Music Therapy, and besides, I happen to think it's rather groovy. You need no other reason to go out and buy it.

LOUD: 'D Generation' (China)

Warren: "Are they Japanese? *No?* They sound Japanese."
Stephen: "It's pretty interesting..."
PW: But is it good or bad?
Warren: "That depends if you like Japanese music..."
Stephen: "There's a dragon on the sleeve. I'd give it an A for effort."
PW: If you don't get off that fence you'll be aching for days. I happen to think that Loud – great name – have a certain, gritty undercurrent to them that should see them drift easily to headline status, and then God only knows.

RED HOT CHILI PEPPERS: 'Higher Ground' (EMI)

Warren: "That's just great, that's excellent. I remember bumping into George Lynch, and he was saying that Lynch Mob were going to cover this, but I'm really glad that the Peppers did if first – and George is one of my best friends. I also really like what Flea did on 'Bust A Move' too."
Stephen: "I think it's great, it's music for the new age. It's right up there with 'Detonator'. It's about time there's some good shit out there, you know?"
PW: Dribble, superlative here, adjective there. The great, big dog's bollocks. Nothing seems to touch them. I'm not in the least bit surprised. A lady friend of mine demands they bring back the socks. There's nothing big or clever about that kind of talk...

NEW MODEL ARMY: 'Get Me Out' (EMI)

Warren: "Yeah! That was good, I like that up-tempo sound."
Stephen: "They sound original."
Warren: "It doesn't sound like anyone else, which, I guess goes hand in hand with original, ha!"
Stephen: "Yeah, give them an A."
PW: I wish he'd been grading my papers at school. Anyway, NMA are men of conscience, insight and a certain dirty style. It's hardly 'Stupid Questions', but I bet it charts. They have that kind of twisted originality. Let's put them on 'Top Of The Pops', again.

CHEAP TRICK: 'Can't Stop Fallin' Into Love' (Epic)

Warren: "Great track, Rick Nielsen is one of the great American songwriters."
Stephen: "It's good, Zander's an ass-kicking singer, but it sounds like Rod Stewart. In fact, the first time I heard it, I thought it was a Stewart tune. It's a good song, though it's a little different for them."
PW: It seems so long since Cheap Trick did what they wanted to do. Their new album, 'Busted', has all the charmed ingredients of classic, and the band had a hand in writing every song bar one. Anyway, they wrote this, even the partially surrea lyrics, and boy, do we love it. Hell yeah! Come back soon and make up for that feckless performance at the Hammy O.

IAN GILLAN: 'No Good Luck' (Teldec)

Warren: "It sounds like Deep Purple without the bottom end on it I like his voice, but I really prefer the stuff he did with Purple to this."
Stephen: "What's the problem here? I think it sounds weak. He's talented and he's a good singer, but I just don't think he hits it here. Whoever's playing bass and drums should turn it up, just to give his voice more presence."
PW: No good song. Obvious, I know, but listen to this...

FAITH NO MORE: 'Epic' (London)

Stephen: "This is great."
Warren: "I like that vocal right up in the mix and all of that, you can hear him breathing. I like everything about it except for that suffocating fish in the video. The least they could do is hack its head off or something."
Stephen: "Then eat it afterwards, a little sushi."
PW: You know the story by now. Hit band Faith No More. Who'd have thought it?

DAN REED NETWORK: 'Lover'/'Money' (Phonogram)

Stephen: "Wow, that's so good."
Warren: "I think he's definitely on his way to being the next big thing. He makes such good music."
Stephen: "This is so good. Prince move over."
Warren: "Yeah, get the f**k out!"
PW: A double A-side that does to Pink Floyd's 'Money' things you never thought possible, while 'Lover' is the type of thing that causes you to break down and weep inconsolably after hearing. You should have seen the Ratt guys, there were Kleenex everywhere. We love Yul...

THINK

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'WAVE FROM THE GRAVE

For those of us old enough to remember, the New Wave Of British Heavy Metal was the start of the greatest period ever for Metal music. For those young enough to have missed out, there's hope for you yet, with the release of a compilation album featuring the best of the period. HOWARD JOHNSON got the lowdown from the perpetrators of the deed, METALLICA's LARS ULRICH and our very own venerable Ed GEOFF BARTON.

THERE'S A gleam in his eye as he flips the tape box over in his hands. Just a common-or-garden pre-release cassette to me, but to Lars Ulrich this is an event of almost spiritual proportions.

This 'event' is a new record called 'NWOBHM – '79 Revisited', a double album compiled by Metallica drummer Lars and *Kerrang!'s* very own head 'Ed 'Itter Geoff Barton as a celebration of a unique era in British rock music, a time that spawned Iron Maiden, Def Leppard, Saxon, Diamond Head and a whole host of your favourite hard rockin' combos.

It's strange, and not a little disconcerting, as this double album's prime instigators and myself sit around the pub table, to think that it's quite possible to believe that many of today's *Kerrang!* readers may view the New Wave Of British Heavy Metal as nothing more than a lesson, chapter and verse, in the rock history books. Nothing more than a curio.

And yet, whether by accident or design, the NWOBHM was the cornerstone of just about everything that's happening in rock and Metal today, the starting point for many of today's stars, especially in the world of Thrash. '...'79 Revisited' is an important collection of material, setting in persepctive a fascinating period of musical evolution on four sides of vinyl.

So how did the LP come about? Let's backtrack to California in the late '70s...

"I was living in LA in '79," recounts Lars, "and as far as I was concerned the music scene there was totally dead. All you'd get would be all this AOR crap bollocking out of the radio.

"That wasn't what Heavy Metal was about to me. I loved all the old British stuff, the really heavy material, and found myself totally isolated. Then I discovered *Sounds*..."

And Geoff Barton, although ars only knew Geoff rough the words that he was riting for what at the time

"All I did at the end of the last Metallica tour was sit at the back of the plane with my Walkman , listening to all these tracks and trying to find out which ones had stood the test of time the best"
– LARS ULRICH

Pic Ross Halfin

NWOBHM'S CHAMPION headbangers Geoff Barton and Lars Ulrich

Pic George Bodnar

DIAMOND HEAD: just check out those curly perms

Pic Andre Csillag

DEF LEPPARD's Joe Elliott: a picture of sartorial elegance

was Britain's premier music weekly.

"Suddenly I started seeing articles by Geoff about new Heavy Metal bands in the UK, bands that didn't give a shit about radio play and commerciality, bands that to my mind were making music for all the right reasons.

"All of a sudden there were bands like Maiden, Angel Witch, Saxon and Vardis, who seemed to have genuine intentions and a common goal.

"Although the whole scene was happening thousands of miles away, I knew because of Geoff's writing that there was a grass roots movement springing up without any corporate bullshit, put together by people who felt they same way that I did. Geoff's articles were really important to me."

ALL OF which makes Geoff chuckle into his bottle of Pils at the very notion of it all.

"This is the great thing about both Lars and myself being involved in the compiling of '...'79 Revisited'," he comments. "We both had such a vastly different perspective of the whole scene, for two reasons. Firstly, Lars was in the States and I was here in Britain. And secondly, because I was involved in music as a career, and Lars was purely a fan.

"I remember that there was one article that really started it all, and that was a review that I did of a three band bill – Samson, Maiden and Angel Witch – at the Music Machine in May of '79. I remember it really well and I didn't even want to go to that bloody gig!

"The review I turned in certainly didn't claim that this was the start of something amazing, but the photos were great and all of a sudden the phrase 'New Wave Of British Heavy Metal' had somehow been coined."

"There *was* something new about it," counters Lars. "It took Metal back to the streets because those guys had learned from what had happened with the punk explosion – that you could stick out singles under your own steam and get attention.

"And although you couldn't be into both punk and Metal, subconsciously there was an influence. The tie-in was in the attitude maybe more than the music, but I think that now we've come to putting a record together as a document of the times, that factor makes the whole project a lot more valid.

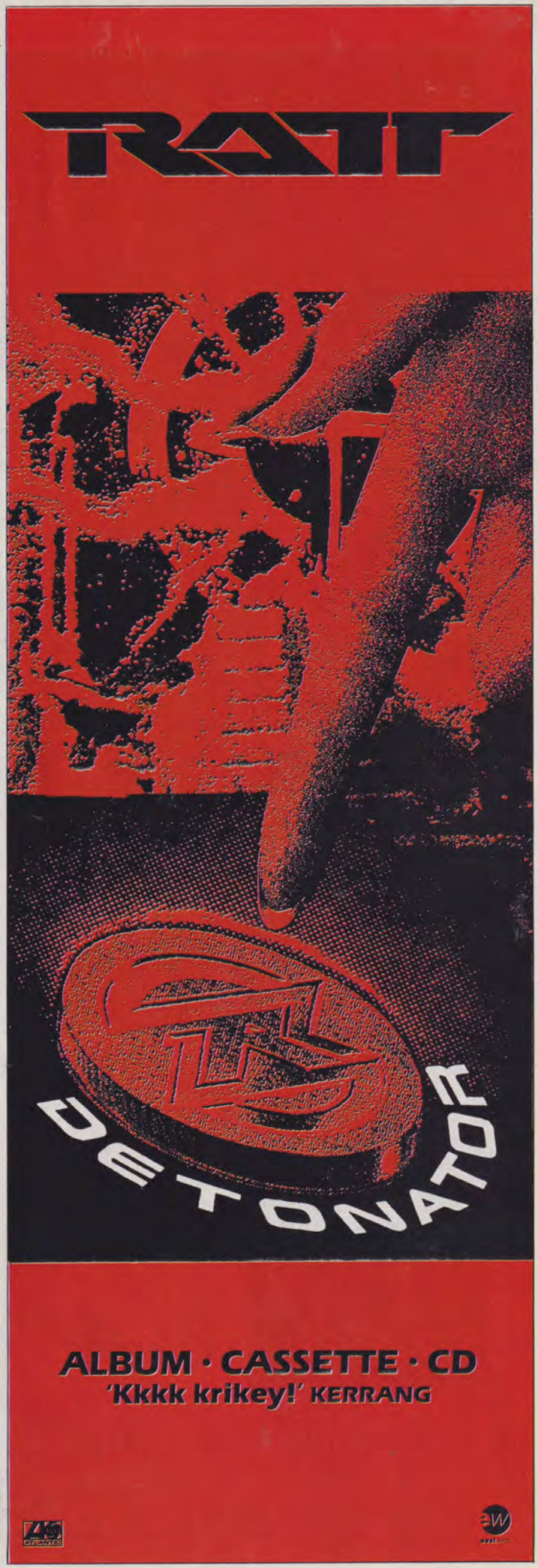
"Why? Because the NWOBHM wasn't a movement where everybody was simply trying to copy everybody else. The thing that struck me most when I was working through the potential bands for the album was that there were some serious musical extremes. These days everything is sub-divided into categories; Death Metal, Glam Metal, Funk Metal and all the rest of it. You had everything back in '79, from Venom to White Spirit, and it was all liked by the same people.

"There was a national pride in the UK at the time for all forms of rock music and it means that the album is really interesting because it crosses a lot of musical boundaries."

So how did the pair of you end up compiling '...'79 Revisited'?

Geoff takes up the story. "Basically Lars and me were putting together the Metallica '...And Justice For All' tour programme towards the end of 1988 and we'd both had a few drinks. He kept telling me about what a great idea it

KONTINUEZ PAGE 21



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. . . THEIR OWN STUPIDITY

'WAVE FROM THE GRAVE

FROM PAGE 19

would be to put together a compilation album to comemorate the NWOBHM, and we ended up scribbling down all the names that we could think of.

"I'd have promptly forgotten about it, but Lars kept at it and was really into the idea. To be honest, without his persistence the record would never have seen the light of day."

"I must admit that I never realised just how difficult it would be when we first decided to do it," says Lars. "Simply trying to track the master tapes down, and then to find out who actually owned them, was a hell of a job in itself. Even trying to locate some of the bands was a real problem."

HAVE THEY considered the very real possibility, however, that many people will dismiss their efforts as two guys on a nostalgia trip, raking up a past that had precious few decent musical moments in the first place? Aren't they just looking at the whole NWOBHM period through rose-tinted specs?

"Not at all," insists the Danish one. "It wasn't just a question of grabbing any song by any band that was around at the time. All I did at the end of the last Metallica tour was sit at the back of the plane with my Walkman, listening to all these tracks and trying to find out which ones had stood the test of time the best.

"And to tell you the truth, I was really surprised at just how good the majority of material still sounded; material by acts like Hollow Ground, Jaguar, Gaskin and Blitzkrieg.

"A lot of people seem to have forgotten that underneath the bands who went on to become big there were a lot of other acts who were equally as strong musically. Had those acts had either a colourful character, or better management, or maybe even just a bit more luck, then there's no reason why they couldn't have been as big as Leppard or Maiden.

"And what has happened since musically doesn't affect the way you listen to the LP – this shit holds up really well."

"There was a national pride in the UK at the time for all forms of rock music" – LARS ULRICH

And far be it from me to disagree. When 'this shit' first started happening, I was all of 15 years old, just starting to get a taste for all this rock business.

Now that I'm 10 years older I can put my finger on what attracted me to rock back then. When you take a listen to Saxon's 'Motorcycle Man', or Raven's 'Don't Need Your Money', or Maiden's 'Sanctuary', they're bristling with youthful exhuberance. The playing at times is on the weak side, but there ain't no denying that the quality of the songs is there for all to hear.

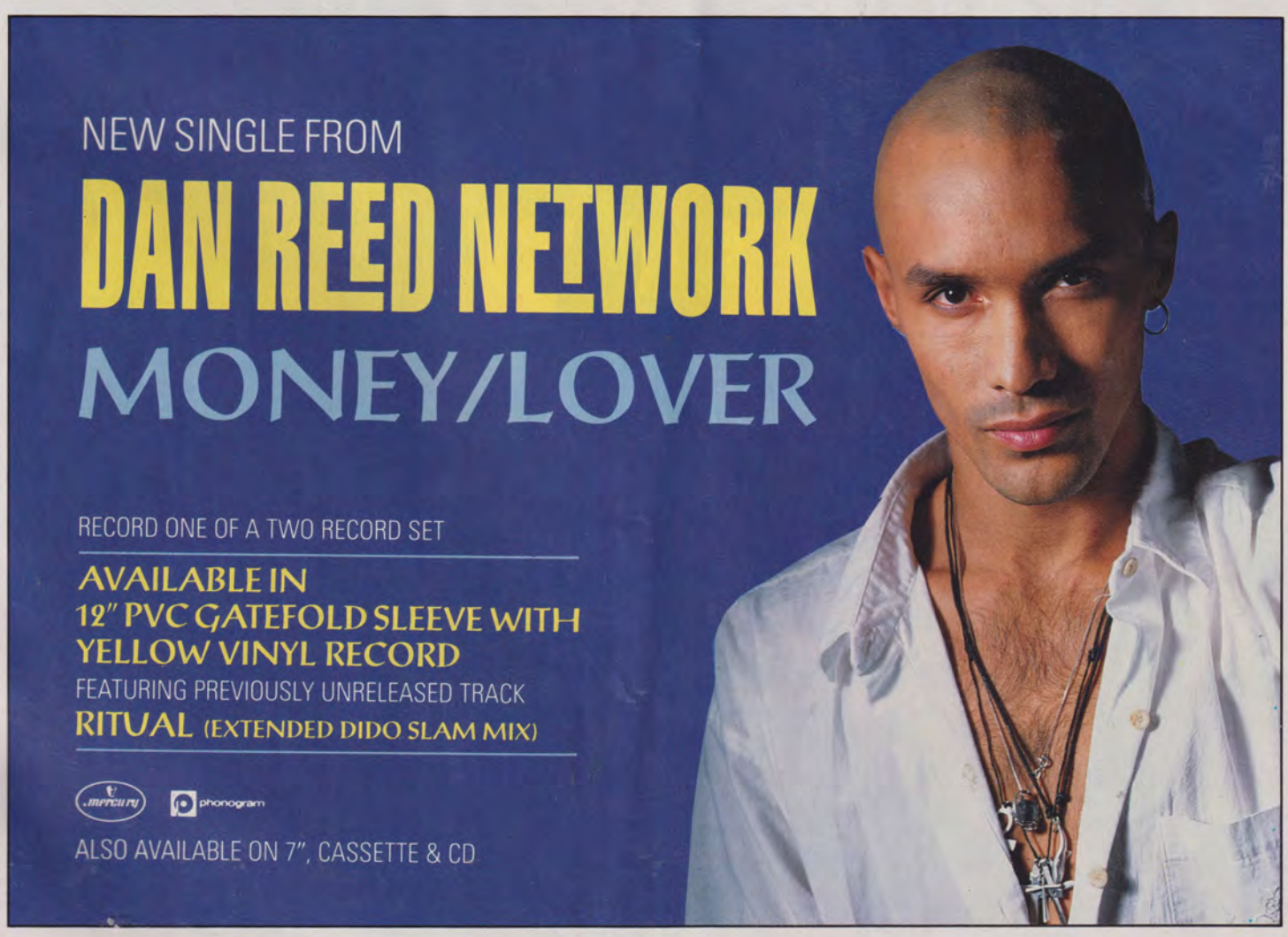
And it's all credit to Lars for being able to pull the class out of the bag. Hell, Diamond Head's 'It's Electric' has to be the greatest rock song that never happened bar none!

And as Lars and Geoff turn the cassettes over in their hands for the umpteenth time, I decide it's time to call it a day, just as Lars starts to think that maybe we should run through every track individually.

But that would spoil all the fun for you lot who're going to rush out and buy it,

IRON MAIDEN live: Paul Di'Anno and Steve Harris

Pic Andre Csillag



REKORDZ

Cult of punctuality

Pic Ebet Roberts

LIVING COLOUR
'Time's Up'
(Epic E46202)
K|K|K|K|K

THE FIGHT goes on: to bring hitherto other-side-of-the-tracks influences in the rock framework, to be able to present lyrics commenting on 'real world' situations without alienating a rock audience more used to a diet of sex(ism), drugs and rock 'n' roll 'mythology'.

1988's 'Vivid' was such a refreshingly innovative album in terms of its fusion of musical threads, its lyrical standpoint, and in the way that it helped to widen the horizons of what is 'acceptable' under the 'rock' banner, that it was always going to be a difficult first album to follow.

'Vivid' hit on something of a winning formula, but rather than repeating it with 'Time's Up', Living Colour have stretched out and developed it, retained the hard, bright, spacious production that gives them such a sharp cutting edge and tossed out another groundbreaking album.

Apart from everything else, 'Vivid' showed that these guys really can play like muthas: a dynamic, athletic rhythm section, a powerful, soulful vocalist with real class, and a guitarist quite capable of tearing your head off with furious solos or making it spin with 'expensive' chords strung together like a pearl necklace.

Their musical credentials duly presented and logged, 'Time's Up' now casts the spotlight more on the songwriting, although that's not to say that the mercury-on-hot-Metal guitar solos and rhythmic gymnastics are substantially less in evidence.

Their skill with writing comes from a deceptive simplicity. The gorgeous 'Love Rears Its Ugly Head', for example, where the slow jazzy/funky feel hovers during the verses and then just blasts with a simple two-chord cannon-shot chorus. 'Pride' places a flowing melody within a hard, heavyweight framework, while the mid-tempo belters 'New Jack Theme' and 'Someone Like You' bring the hammer down with a couple of fearsome, precise blows. 'Type' and 'Information Overload' stand on the Big Riff – the former also throwing a fistful of rhythmic punches and the latter laced with explosive funkiness; and 'Elvis Is Dead', an indictment of tabloid tackiness, is delivered on a platform of gutsy, mid-tempo hard rock fired up with Living Colour's 'trademarked' rhythmic ducking and diving... There's a lot on offer here!

Some of the ground covered on this album – perhaps Vernon Reid's jazzy (early George Benson/Tal Farlowe) guitar solo on the stunning 'Under Cover Of Darkness', or the Caribbean-flavoured 'Solace Of You' – could prove to be difficult ground for anyone firmly walled into the narrow corridor between 'traditional' rock and Metal. But a willingness to knock a few bricks out of the walls and explore a little could be richly rewarded. Look at what it's done for Living Colour.

With 'Time's Up', Living Colour have cleanly removed the possibility of being a one-shot gun by coming up with another powerful album that has extended their musical catchment, focussed their lyrical leanings, and more than consolidated their innovative status. A very impressive album.

PAUL HENDERSON

K: Koff!
KK: Kroak!
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KKKKK: Kosmik!

LIVING COLOUR (Corey Glover): creating another rock 'n' roll earthquake

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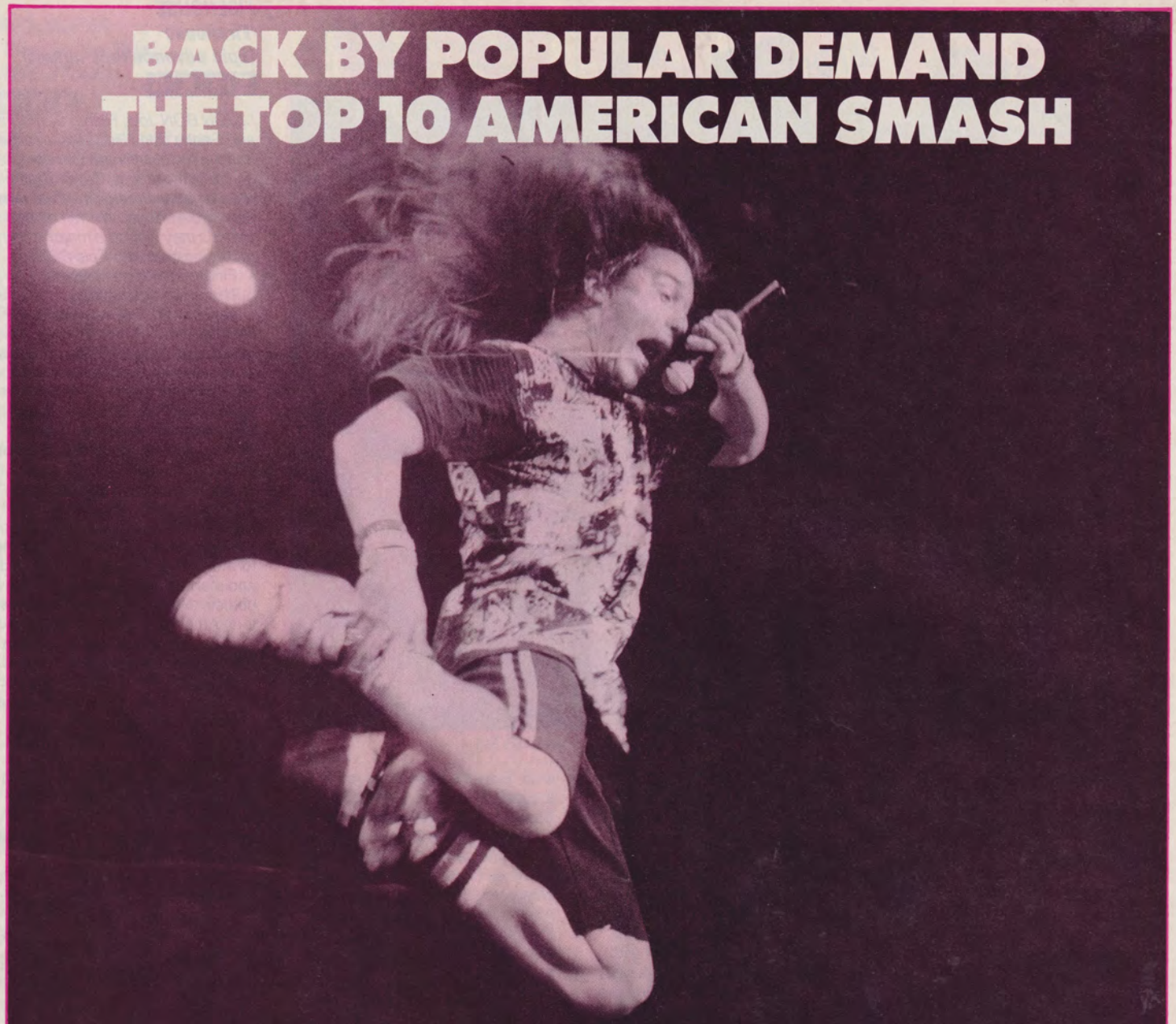

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Porn' to be wild

Pic Joe Giron

EXTREME: great album, pity they can't spell

EXTREME
'Pornograffitti'
(A&M 75021 5313 2 import)
KKKK

EXTREME'S DEBUT album had its moments but, let's face it, the thing wasn't capable of totally blowing the listener away. And it didn't exactly smash the doors down in America, did it? So in these days of 'make it, break it or drop it' signings, it does surprise me a little that A&M are putting album number two out. And, believe me, that isn't a dig at the band, but at the record industry.

Despite the controversial title and track of the same name (which will probably have all you rock 'n' roll perverts sniffing around in the hope of a dodgy boiler on the cover), 'Pornograffitti' *(Yes, we know they've spelt it wrong – Dictionary Ed)* could be the album to send warning shots across the bows of America's rock market with the message that, this time, Extreme mean it.

'Pornograffitti' is a strong album, big on riffs and not short of tasty stir-fry rhythms. All you need is a mouthful of the big and meaty opener 'Decadence Dance' and the vaguely Van Halenized funk of 'Li'l Jack Horny' to understand that.

There's more funk-fuelled mayhem with 'When I'm President', in which they take their cue from MTV's 'Yo Rap Chip On My Shoulder Hour' and walk this way. It's followed with the far superior 'Get The Funk Out' and, over on Side Two, 'It ('S A Monster)', that's got some spicy riffing going down. Then there's the stronger title track and the ridiculous 'He-Man Womanhater'.

But in among all the heavy funky stuff, Extreme offer some rather off the wall diversions, such as the Simon And Garfunkel-type acoustic balladry of 'More Than Words', or the "Time gentlemen, please" feel of 'When I First Kissed You', where you can smell the brandy. And towards the end, look out for the harmony vocal overkill of 'Song For Love', that's part Beatles and part Aerosmith.

Out of all 13 tracks, though, the top picks would have to be 'Money (In God We Trust)', a powerful, uptempo cracker of a song complete with air raid siren vocals; the superb 'Suzi (Wants Her All Day What?)', that has a great atmosphere and catchy chorus; and 'Hole Hearted', sporting a kind of country-influenced Styx approach.

A thoroughly enjoyable album. By no means a classic, but give Extreme time.

DAVE REYNOLDS

FIREHOUSE
'Firehouse'
(Epic advance tape import)
KKKK

'...JON BON Jovi, Richie Sambora and Snake (Skid Row) first see the band in a club in North Carolina. Jon took the singer, CJ, on the road for a few weeks, in which time they wrote songs... Within a few months they signed a major recording deal with Epic CBS...'
– (Firehouse Press Release)

These are not the tales of everyday folk. This is the kind of plot that bands the world over devise in more optimistic moments, or at least their back bedrooms. It probably equates to a Friday night bash at the Royal Standard being singled out for stardom by Robert Plant and Pagey, who'd just nipped in for a swift half.

This doesn't happen every day, but it did happen today. And in all honesty there's no reason why it shouldn't have. Firehouse have the formula for success easily labelled and marked down in clear, blue bottles. 'Rock On The Radio' is the teen American anthem that New Kids On The Block – or Any Arena Act – would sell both sets of aunts to acquire.

'All She Wrote' is saved from the tedium of a riff that made it on at least three Dokken albums by the clever bent of the vocal work. 'Don't Treat Me Bad' has both feet in a Boston playback, tumbling easily along with CJ Snare's breathless vocal and a full acoustic shoved high in the mix.

'Lovers Lane' is the base for some quite excellent guitar work, and the song itself is the stadium fodder that sells merchandise and gets the road crew blow-jobs.

'Where The Heart Is' became a local radio hit through word of mouth, and there's no reason why it shouldn't repeat the scenario on a national level. 'Don't Walk Away' is wide, unwielding, and probably single number two.

'Firehouse' is not the unflawed masterstroke of instant commercial success. Firehouse are, however, more than capable of creating their own second or third album phenomenon, international havoc – but these things take time...

PHIL WILDING

RED JASPER
'Sting In The Tale'
(HTD HTDLP3)

KKK

FIRST IT was funk rock; now it's folk rock with some serious rock content. Anyone with visions of men in Fair Isle sweaters and a finger in their ear can forget that right now.

That said, I'm still a little confused by this piece of vinyl. Everything I'd read or heard about Red Jasper had led me to expect an album of Jethro Tull-esque folk played at Slayer-like speeds. And in actual fact it is a bit of a mish-mash, hence the slightly mingy three-K rating.

It might just be my suspicious mind, but there are more then slight echos of Inner City Unit creeping about in here and, whilst 'I Can Hew' is doubtless a fine song, it's more then slightly trad-folk.

'Guy Fawkes' is in a more R'n'B vein, but the majority of the album lives up to my expectations of 100 per cent bop music.

The simplest way of putting it is this: if you like Tull, there's a good chance you'll like Red Jasper.

EL ROSE

ASIA
'Then And Now'
(Geffen America advance tape)

KKK

For 'Then'

KKKK

For 'Now'

SO, AFTER a five-year break we're presented with a new Asia album – except that it isn't completely new, cos one side is a half-hearted greatest hits compilation of already-heard material.

It's hard not to be cynical about this half-and-half release. Either Asia (or Geffen) are worried no one will remember who the bloody hell they are without a little trip down memory lane, or Asia's three albums didn't spawn enough good material for a full-blown greatest hits LP.

Anyway, 'Then' kicks of with the aptly titled 'Only Time Will Tell', a fairly romping slice of sickly sweet AOR.

Then comes 'Heat Of The Moment', and this one ranks alongside Toto's 'Africa' and Boston's 'More Than A Feeling' as one of those timeless classics that remains long after the band themselves have given up the ghost and gone away.

Next we're insulted with 'Wildest Dreams', a rather mediocre attempt off the first album that sits very awkwardly within the context of this compilation.

The side trails off – rather than finishes – with the 'Smile Has Left Your Eyes', and I'm left wondering why there is no inclusion from 'Astra', Asia's third and supposedly finest album.

Yet on the other hand, the 'Now' side is a refreshing insight into what Asia still have to offer us today. Overall the mix is more advanced, giving a streamlined, glossy feel that unfortunately rather dates the other side.

And first of all they hit home with the romping pop-rock of 'Days Like These', which remains buzzing in the head long after the final chord has been struck.

'Prayin' 4 A Miracle' is the only track to detract from the overall musical quality, being a rather pompous, repetitive affair barely saved by John Wetton's vocals. 'Am I In Love' is the obligatory ballad and it's given the full orchestral treatment, the vocals harmonising beautifully with Geoff Downes' emotive keyboard to give Asia a hit single.

The mildly rocky 'Summer (Can't Last Too Long)' is destined to blare from a million cruisin' car stereos, then all too soon the side finishes with 'Voice Of America'. It starts a tinge too much like 'The Smile Has Left Your Eyes', then the rather anthemic chorus takes you by surprise and conjures up visions of a stadium full of swaying lighters.

Whilst I'm not so sure I approve of the principles behind this release, I have to say Asia are firmly back on the map!

LEE FARROW

MORGOTH
'The Eternal Fall'
(Century Media LP 60-9711-1)

KKKK

QUESTION: WHEN is an album not an album? Answer: when it's a bleedin' Morgoth album, that's when.

I guess I ought to apologize for taking so long to review 'The Eternal Fall' (but I won't), it's just that with only five tracks I assumed it was a 12" single and, thus, not my department.

Despite the lack of Frash for cash, and despite having slagged off their live performance, I have to admit that this little offering is a real killer, and should see the band enjoying larger audiences on their next visit.

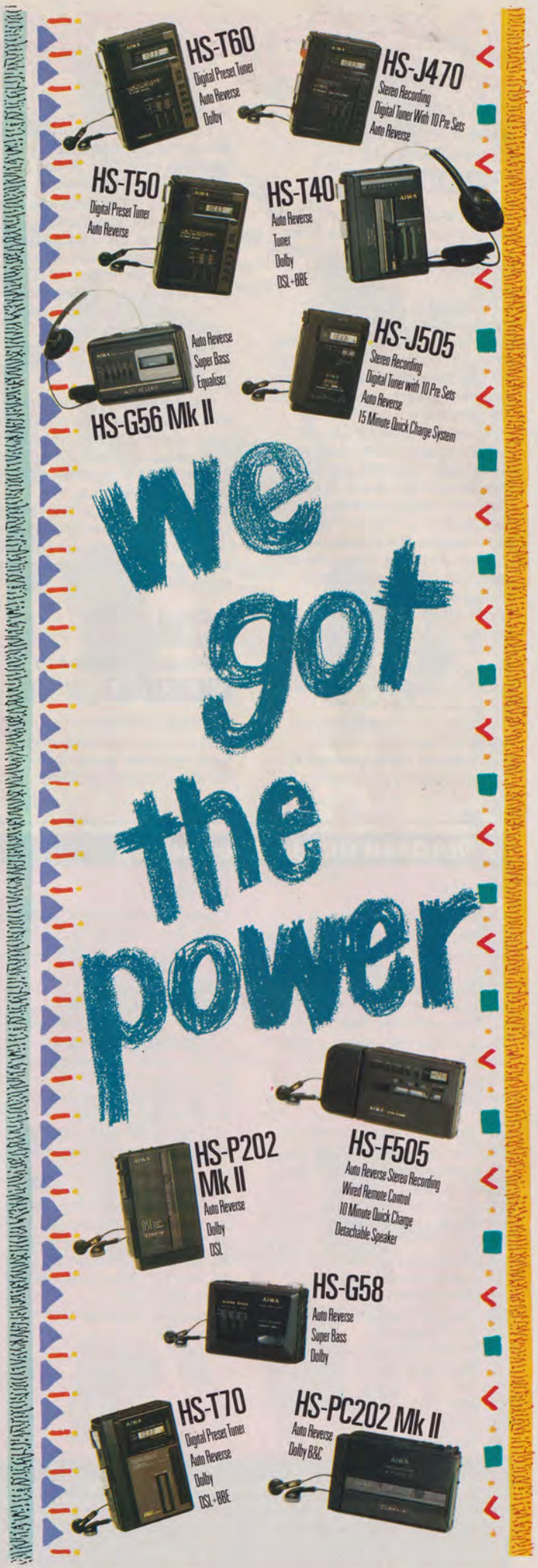
Vocalist/bassist Marc Grewe, when finally heard on vinyl rather than through a totally mange-ridden PA, has a voice like the start of the Indianapolis 500, and rather than wishing he'd stick to his native tongue, the slight German accent in evidence here puts a harder edge to their farcically morbid lyrics.

'White Gallery' sees Morgoth bravely using keyboards, and that courage has certainly paid off as it's probably the best and most effective track.

Like I said, unless this is some sort of mini-album, retailing cheaper than usual, you won't get much Mosh for your dosh, but what there is shows at last that the Germans can compete with the best in Death Metal.

Come back Morgoth, all is forgiven.

MÖRAT



IMPORTS

PAUL LAINE
'Stick It In Your Ear'
(Elektra 9 60941-4)
K K K K

THIS ALBUM, available on CD and cassette formats only, was pretty much a non-event until it became a Number One hit on the Import chart.

Produced by Bruce Fairbairn, Paul Laine has a great deal of talent and could well go all the way, although I doubt this album will be the one that really takes off for him. It starts out spectacularly, but there are parts that sound a little too contrived and ordinary later on.

The jungle drum introduction layered with keyboard and guitar textures gets the listener in the mood for the big beat antics of 'One Step Over The Line'. Laine comes across like a bastardised Jon Bon Jovi doing a very passable impression of Sebastian Bach, while the song itself, a seven-minute epic, is mid-paced stomp rock with an attitude.

'We Are The Young' keeps things on a high plane, and would've probably made a better first single than the sickly 'Dorianna'; but it's obviously too heavy, containing a priceless heavy-as-shit climax, enough to give any aspiring air guitarist a serious erection.

'Dorianna' is good, but the chorus has been done before by countless other acts. As has a song like 'Heart Of America', which sounds very contrived – but it does get better with repeated listening.

'Doin' Time' takes things down home with a saucy little riff, and the drums hammer home as if playing along to jailbirds breaking rocks!

'Break Down The Barricades' has a real Bon Jovi feel to it, thanks mainly to Laine's vocals, but I'm still not sure that the chorus works too well.

Needless to say, there's space for a ballad or two, and in this instance it's 'Is It Love' which isn't that special, and the U2 meets Bon Jovi charm of 'I'll Be There', which is much more emotive.

'Stick It In Your Ear' is an import that should generate cult status for Paul Laine and, if Elektra get their finger out, big time success in the future.

MICHAEL O'BRIEN
'Michael O'Brien'
(Oceana/BMG 4100-4-Q)
K K K K K

MICHAEL O'BRIEN is a young man who could probably make a living as the pin-up star in any number of afternoon US soaps, but thankfully he's more interested in his musical career. And that's good news for AOR enthusiasts, cos the boy from Cleveland has made a real beaut of an album.

Opener 'Here We Go' may bring to mind thousands of Jon Hotten clones prancing up and down in Italian stadiums during the last couple of months title-wise, but in the real world it's a little gem that reminds me of the Creek, mainly due to the guitar and keyboards.

And from there O'Brien delivers a whole host of brilliant AOR songs. 'Matter Of Time' and 'I'm Over You' bring to mind the likes of BE Taylor, Saint and (again) the Creek with superb playing and fantastic chorus lines.

'I Believe' shows O'Brien capable of matching Jack Ponti's songwriting talents with its Surgin-style melody, then there's 'Today Is The Day', 'Why', 'I Know' and the swirling, keyboard-oriented 'Everything To Me', that's pomp rock all the way. Even the cover of Argent's 'Hold Your Head Up' is faultless.

Utterly brilliant.

JULLIET
'Julliet'
(Enigma 7 73530-4)
K K K K

THIS RECORD has been around a couple of months but is only now beginning to emerge on Import. Julliet are four romeos (groan!) from LA featuring one-time Dokken and Hellion drummer Greg Pecka and the gravel-throated vocals of Kenny McGee.

The album has been produced by former Survivor guitarist Frankie Sullivan, and his additional involvement in the songwriting and arrangement of some tracks do lend a Survivor feel to the band. Check out the construction of songs like 'Eight Lives Gone' and 'Stay The Night' as examples. In fact, with McGee's alcohol-soaked vocals, Julliet sound like Survivor gone sleaze Glam.

Meanwhile, 'Stay The Night' and the later 'Something You Should Know' bring to mind a more Lillian Axe-type sound. But different comparisons crop up on each of the other tracks which makes listening to the record a game to see if you can spot the bands!

The biggest surprise, however, is the inclusion of Randy Newman's 'You Can Leave Your Hat On', recently put back into the spotlight by Dan Reed Network as an encore. Julliet deliver it perfectly.

Overall, this debut album is a well balanced, interesting LP that will be pounced on by eager cowboy-booted, bandanna-wearing Glammies.

It's right up that alley and beyond.

The hot new vinyl arrivals assessed by Dave Reynolds

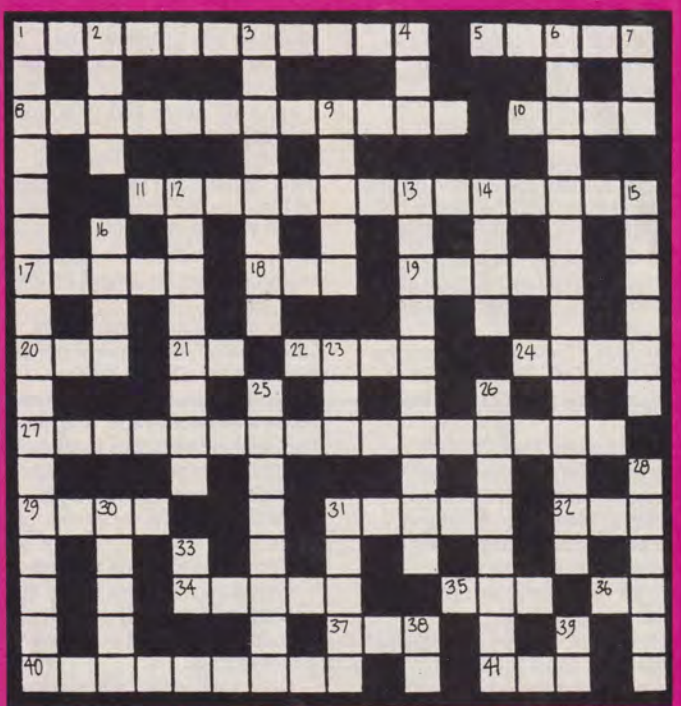
KERROSSWORD by Sue Buckley

ACROSS

1. No more a Maiden man (6.5)
5. Barth, one time Axe man (5)
8. Imposed by Witchfinder General (5.7)
10. No glory and none of these for Molly Hatchett (4)
11. Kinky fetish for **1**? (5.2.7)
17. Is Budgie man Shelley a right one? (5)
18. Heart-throb Wilson (3)
19. Morrison's famous storm riders (5)
20. World for **31 Down**'s man (3)
21. Band and wavelength (1.1)
22. Adequate warning from Van Halen (4)
24. Ding-dong Eric (4)
27. Queen suffered one in '74 (5.5.6)
29. Jon, rock's very own aristocrat (4)
31. That envious Manalishi (5)
32. see **31 Down**
34. Young writer Desmond (5)
35. Star/Teaser (3)
36. Medicinal Feelgood (2)
37. They slept their day away (1.1.1)
40. Where Blackfoot can't get a wet! (3.6)
41. They took on the world (3)

DOWN

1. and **39.** According to Saxon, the music just continued (3.3.5.6.2)
2. Genuine thing for Faith No More (4)
3. Passionate warrior? (5.3)
4. Fun/Legs/Rockin (3)
6. Their career was evil (4.6.4)
7. Who went for one? (3)
9. UFO's fave Swedish band (5)
12. Y&T let rip! (4.4)
13. Hanoi Rocks' wet word (10)
14. Cross/Butterfly (4)
15. Pink Floyd mess about (6)
16. What Aerosmith do to the line (4)
23. Baker's old force (3)
25. They were lost in the wild (8)
26. Sammy's Hampton (8)
28. What **6**'s treaties were (6)
30. Spirited Californian (5)
31. and **32.** His windows were powered (5.3)
33. and **38.** Wall flies? (1.1.1.1)
38. see **33**
39. see **1**



SOLUTION

ACROSS
1. Adrian Smith 5. Bobby 8. Death Penalty 10. Guts 11. Women In Uniform 17. Burke 18. Ann 19. Doors 20. New 21. FM 22. Fair 24. Bell 27. Sheer Heart Attack 29. Lord 31. Green 32. Lee 34. Child 35. Big 36. Dr 37. DAD 40. Dry County 41. Gun

DOWN
1. And The Bands Played 2. Real 3. Steve Vai 4. Hot 6. Blue Oyster Cult 7. Yes 9. Alien 12. Open Fire 13. Underwater 14. Iron 15. Meddle 16. Draw 23. Air 25. Mellidan 26. Standing 28. Secret 30. Randy 31. Geddy 33. AC 38. DC 39. On

GREEN RIVER
'Dry As A Bone'
(Tupelo TUPLP 17)

KKKK

THE WORLD is probably weary of hearing that grunge kings Mudhoney and Zep could-have-beens Mother Love Bone both crawled out of the Green River mud. Yet, it'll only be the purists amongst you who realise that 'Dry...' was the first ever release on the now hipper-than-thou Sub Pop label.

Times change. Vocalist Mark Arm, now bordering ludicrously close to major success with indie darlings Mudhoney, has given up, to a certain degree, the cheerful, ear-bending screech he liberally enamours each song on this record with.

Maybe it's his embittered youth spilling all over his delivery, or an idealistic zeal he's now learnt to suppress. Either way, his tone here is an undiminished blast that feckless youf all over Britain's Home Counties are still trying to mimic today.

'Unwind' is a come-on that prefixes the leer; a dirty, great stutter of a song, kindling all hope and promise. Everything that could have come out of this sort of beginning consequently appeared and, in a fashion, shaped an entire genre.

'Baby Tales', a workout of some not inconsiderable freakiness, is matched only by its seemingly endless capacity to mesmerise and entertain.

The Green River flair, pressed, naturally, on lurid green vinyl, was – is – either visionary or just plain bloody noisy, though I defy anyone not to concede that 'PCC' is some sort of hit single in anybody's language.

'Dry As A Bone' is the memory, and a good one. And besides, it still has a couple of streets on the competition.

Music to scare mothers with...

PHIL WILDING

NAPALM DEATH
'Harmony Corruption'
(Earache MOSH 19)

KKKK

IT'S HERE at last! The long-awaited and much talked about new album to prove once and for all that Napalm Death are serious about playing their instruments and are not going to bore us eternally with their two-second songs.

Having seen the band live with this new line-up, albeit through an iffy PA, I was probably more expectant than most. While the gig was fairly dull, it was obvious that Napalm Death, like the dentist in 'Marathon Man', had finally found a new nerve to play with.

'Harmony Corruption' is no disappointment. Indeed, from the very first *'AAAARGH!'* of 'Vision Conquest' you can see that the new vocals and guitar sound are far more refined. In a nutshell, Napalm Death are playing songs – and bloody good ones at that.

Of course, the same small-minded crusties that slag off labelmates Hellbastard will no doubt accuse Napalm of selling out (understandable if they were talking about their inflated ticket prices), but this is simply a much needed progression that has the band playing Thrash classics.

As Motörhead put it when 'Bomber's at its loudest: *'Firestorms getting closer. Napalm to the bone'.*

MÖRAT

REO SPEEDWAGON
'The Earth, A Small Man, His Dog And A Chicken'
(Epic EK45246 import)

KKKK

THIS, THE latest REO Speedwagon album, may not have the snappy title of their international best seller, 'Hi-Infidelity', though it has all its obvious commercial clout and appeal.

'The Earth...' is the most cohesive collection of songs that REO Speedwagon have pieced together since they broke national singles charts in every important market with 'Keep On Loving You'.

Kevin Cronin's lilt remains; somewhat tiresome, though occasionally enlightening and rarely unbearable. If you'd ever theorised that the Speedwagon was no more than Cronin's vehicle, then, surprisingly, you'd be right.

From the fade-in of 'Love Is A Rock', that familiar jangle of acoustic guitar and Cronin's improbable observation, *'My love is a rock/An immovable force...'*, there's an understanding that you're dealing in instantly recognisable territory.

Admittedly, their deathly, soulless approach sometimes trips itself neatly up by trying a little too hard. 'Live It Up' and 'Go For Broke' bust a gut striving to impress upon you that, 'Hell, yeah, sure, this is a rock band'. But something like 'Heaven Broke Loose', with its clipped hand-claps and over-zealous hook, can restore some of your new-found faith.

'Love In The Future' has the brunt of Cronin's ecological consciousness. It's probably faithful to all that's going on around us, but its impassioned lyrical delivery comes on like a Tubes pastiche.

Meanwhile, 'Half Way' is a hit single, not the only one here, but probably the most obvious.

Unable to leave their past behind them, they've recreated all that Boston had with 'You Won't See Me'. Then they suck up a couple of weeks of Summer for 'Can't Lie To My Heart', which prompts the realisation that REO Speedwagon could never release an album in the Winter with the hope it would do anything.

If someone remembers, then this is a second chance. If not, as fine a place as any to start looking. When you've loved and lost like Kevin...

PHIL WILDING

BLOW UP YOUR BACK CATALOGUE

Guitarist WARREN DE MARTINI takes a deep breath, puts both hands on his shiny silver and gold 'Detonator' – the brand new album from RATT – and takes the plunge. Will it explode like their classic six-track 1983 debut EP, as MICK WALL now suspects? Or will it be a damp squib? Warren doesn't know, cos it's so new, even he hasn't heard it...

WARREN DeMARTINI said he'd stop by my hotel at 4pm with a tape of the new Ratt album, 'Detonator', and we'd go through it . 0together track by track.

Warren, who would be late for his own funeral, didn't arrive until nearly 6pm, and he didn't have the tape.

"It's cool, though," he told me, kicking off his shoes and flopping down on the couch. "I brought this instead..."

In his hand he held a CD; no writing on it, one side silver, one side gold, glinting in the half-dark of early evening like a bottle of the best waiting to be suckled.

"It's the master CD," said Warren, lighting a cigarette. "There may be one or two things left that need changing. But this is basically it, for better or worse. This will be the first time I've listened to it, too."

I ordered up a tray of beers from room service while Warren dicked around with the portable CD player. Minutes later the drinks had arrived, the silver and gold was in place and we were all rigged and ready to go.

Hey, Warren.

SITTING THERE thinking it over, I wondered what it all meant. Then the blue guitar stopped crying and the drums came barging in like an army of invaders and we sat bolt upright in our seats, eyes straight ahead, and stopped thinking about anything. Just two fools with their beer and their cigarettes sittin' there diggin' it, while outside the madmen and the murderers went about their mad murderous business.

It was all right.

What's more, we lucked out: we both liked the album. Warren said he thought it was the best thing he and Ratt had done since the original six-track EP that brought the band to the attention of the world back in 1983.

Personally, I'd go further than that and say that for my moolah 'Detonator' is simply the best Ratt album ever. Let's take this one step at a time...

FIRST TRACK, Side One: 'Shame, Shame, Shame'.

Warren: "I already had the riff back when we were recording 'Reach For The Sky'. I used to play around with it between takes of 'Way Cool Junior'. And it's been a chameleon, it's changed arrangements and forms for almost two years.

"That's my snakeskin guitar I'm using, and an old vintage

"Yeah?"
What if...
"What?"
...I don't like it?
"Gee, I never thought of that," he mumbled, his face suddenly like a ghost's.
"Yeah, but worse than that though," he said, lighting another cigarette, eyes staring fixedly,
"what if..."
What?
"...*I* don't like it?"

Marshall amp. I really like that bluesy rock 'n' roll tone it gets, as opposed to that LA Heavy Metal thing, you know?

"The blues has always been the most captivating sound for me, anyway. I'm from Chicago, originally. I spent half my life there. I was born in '63, but my oldest brother was buying the most bitchin' stuff around, and I grew up listening to it all.

"While all the other kids were listening to Donny Osmond and the Jackson Five, I was listening to Hendrix and the Who.

"So, anyway, that's us just tryin' to f**kin' rock it up the best we can. Stephen (Pearcy – vocalist) and Desmond (Child – executive producer and writer of hits for Bon Jovi, Aerosmith etc) came up with the verses and I wrote the music and the chorus."

Track Two, Side One: 'Loving You Is A Dirty Job'.

Warren: "We were writing and rehearsing and giving Bobby (Blotzer – drummer) somewhere he could play really loud, ha-ha!

"Desmond was there helping us sharpen up the 20 or so songs we had. And he came in one night and said, 'Hey, I just heard '60 Minute Man' on the radio on the way here tonight,' and we started talkin' about how all those old blues songs are dirty as hell. You know, like 'Blueberry Hill' and 'Great Balls Of Fire'?

KONTINUEZ PAGE 38

"It's not like we're trying to get away from our past, though. It's more like we're trying to get back there... That thing of just going in there and *doing* it, and not being talked out of doing things exactly the way we wanted 'em"

WARREN DeMARTINI: "When something's hot, who cares what Mr DJ thinks? We let it interfere too much in the past..."

Pic Ross Halfin

BLOW UP

FROM PAGE 37

"So we decided to make something like that, something real *dirty*.

"It was fun. It was like, let's strip away all the gloss. Do it right but do it raw. Like we did on the first EP or even 'Out Of The Cellar'. This album has all the attitudes of those early records. Maybe more, I don't know.

"We cut all the tracks live this time, too, with the whole drumkit and Juan (Croucier) with his bass and amp, set up in the hallway. This was a real small room we were working in."

TRACK THREE, Side One: 'Scratch That Itch'.

Warren: "Juan wrote that one. He wrote a lot of material for this album, in fact. Again, although it's pretty ballsy, it's got more of that rolling bluesy kind of feel.

"It's not like we're trying to get away from our past, though. It's more like we're trying to get back there, to where we were around the time of the EP and the first album. That thing of just going in there and *doing* it, and not being talked out of doing things exactly the way we wanted 'em."

Track Four, Side One: 'Giving Yourself Away'. A pop(ish) power-ballad thingy from – wait for it – Bobby!

Warren: "Wouldn't he be just unbearable if it was a hit? (laughs)

"It wouldn't surprise me, either. I've learned that I don't know shit about what makes a hit song. All I know is the song I like, and it usually revolves around the drums.

"But Bobby obviously doesn't write songs on drums. He writes really tuneful stuff. Whereas I always write with the drums in mind first. I go for the groove.

"Bobby picks up my guitar at soundchecks and either plays something really tuneful, or those kind of chords that sound really filthy through a Marshall, which is how that one started..."

Track Five, Side One: 'Hard Times'. Lots of those big choppy chords that Winger copy to such great effect, intertwined with stunning lead, acoustic 12-string, and slide guitars.

Pic Ross Halfin

RATT (from left): Robbin Crosby, Stephen Pearcy, Warren DeMartini, Juan Croucier, Bobby Blotzer

Warren: "It's not really a song, it's more of a work-out, just letting the spirit take over.

"I'm an album person, not a radio person. I like to pace albums, give them something more than just a collection of tunes. Show a little muscle, you know?

"I mean, you could hear it on the radio, for sure. But sometimes when people in the studio start talkin' about 'commerciality' and all that shit, it can make you want to f**k it up more.

"Like, f**k commercial! When something's hot, who cares what Mr DJ thinks? You can't let it interfere with your work. We let it interfere too much in the past.

"I mean, sure, I'm not gonna turn down the chance to have a bit hit single. It's just the amount of chatter that goes on in the studio about it."

NEXT UP, the vinyl's Track One, Side Two: 'Heads I Win'. One for the ladeez. An upbeat romp featuring Jon Bon Jovi crooning harmonies on the chorus, it sounds like another hit to me. That's the third time I've said that.

Warren: "I'm so glad you like it. This isn't exactly easy for me, sitting here!

"But people who've known us for years and years keep saying that we really sound positive. Like, we haven't talked so much about a record since our first EP.

"That was the last time it felt like this. Before it was always a compromise. I mean, it came out great, mostly, and it was well-received. But it wasn't always exactly what we'd had in mind...

"Jon ended up on the track because he was recording his 'Young Guns II' album in a studio right next-door to where we were recording. I bumped into him one day and he invited me over to meet Jeff Beck, who was playing with him in the studio.

"That's another story, but after that, I asked him back to our studio to hear some of what we'd been doing, and he said he really like that one. So Stephen said, 'Well, would ya like to sing on it?' and Jon said, 'Yeah!'.

"It was great. Jon just came in and sang it and it worked beautifully! He's got such a great voice and he was such fun to work with..."

'ALL OR Nothing': Track Two, Side Two. Another hot one; replete with a whole lotta soul somewhere up there in the backing vocals. Only this time it ain't Jon Bon Jovi...

Warren: "That's Mariel. She's great. Desmond used to be in a group with her years ago. She wails away when you need it. She obviously grew up listening to Aretha Franklin.

"I managed to get the sort of guitar sound I've been trying to get for years. I used really old gear this time. When it works it's like a razor that rips right through to the bone! Let's just say the planets were right that day – if I may quote Steve Vai, ha-ha-ha!"

Track Three, Side Two: 'Can't Win On Love'. The first track that doesn't really grab me. It's okay, but in the context of the rest of the album it sounds a little dated. But I don't *hate* it, I tell him.

"Neither do I," he shrugs, smiles, lights another cigarette, forgets about it.

Track Four, Side Two: 'She's Got Everything'. A welcome change of pace. Stephen, whose voice I've never admired, sings like an angel on this one. Okay, an angel with one wing...

Warren: "Stephen sings better on this album than on anything he's ever done before, I think. This is a nice tranquil tune, kinda restrained for us..."

Track Five, Side Two: 'Top Secret'. The Grand Finalé, and self-consciously so. But so what? A little melodrama never hurt anybody...

Warren: "I love that one. We all do. It's our chance to get really fired up and just go for something we haven't really tried before, to go out with a bang, you know?"

AS WARREN hits the 'start' button on the CD player and the album starts playing again from the beginning. I ask a couple of last necessaries.

Desmond Child... What was it like working with him?

"He'd grown up listening to the same kinda things I had, so we got on great.

"I'm not that uptight about technical things, tuning and that, and neither is he. It's the feel that counts, and making sure there's always a good vibe there. That's what people buy the record for. And that's what Desmond's into, too."

Sir Arthur Paison – the guy who produced the album – who the hell's he? I'd never heard of him.

"Neither had I! But apparently he worked with Desmond on the 'Trash' album by Alice Cooper. Desmond recommended him, so we tried him out and he worked great!

"He worked really well with Stephen, too, which was a Godsend. Stephen's very picky about who he works with in the studio."

Lastly then, come clean – what about a tour of Britain? (The last time Ratt played the UK was nearly five years ago, opening for Ozzy on the 'Ultimate Sin' tour.)

"Well, I'd like to and we're going to this time. We liked playing in Britain that first time. It was something different and we didn't know how it would come out.

"By then we were used to US arena crowds, and we knew that a British crowd would be difficult to please. So it was a real challenge.

"I'd like for us to go over and do like a whole f**kin' week of dates at the Marquee!

"We should do it. It would be the most memorable week of my whole f**kin' year!..."

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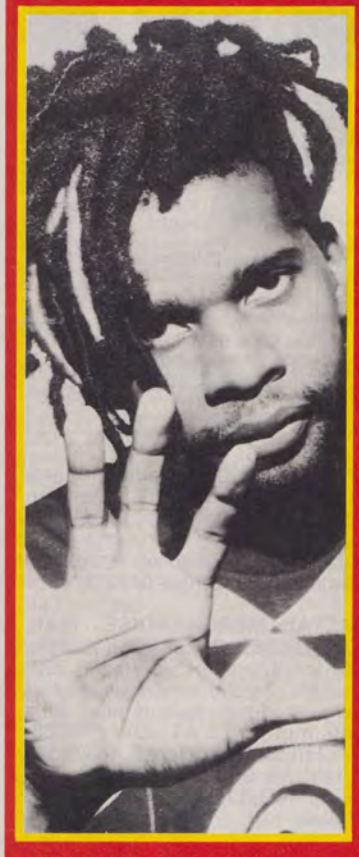

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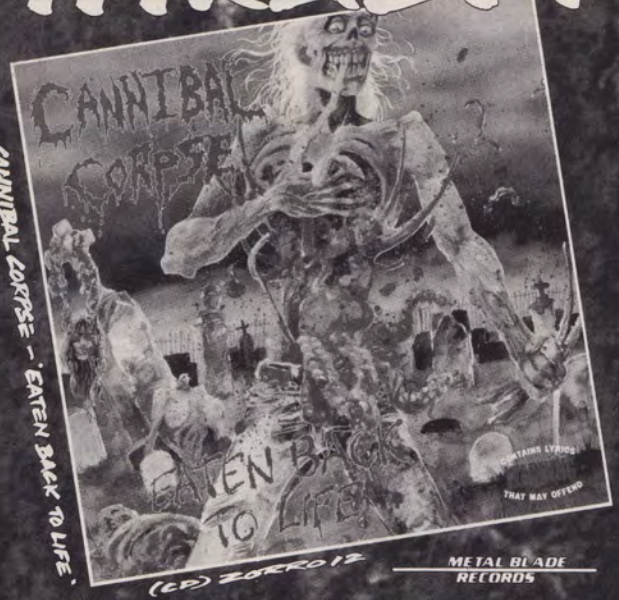

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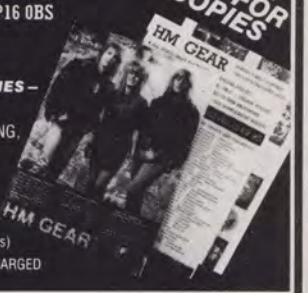

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AND ON THE SABBATH DAY...

...And so it came to pass that infamous moustachio'd axepert TONY IOMMI wielded his instrument and created the seminal Heavy Metal band known as BLACK SABBATH. MÖRAT met them on the eighth day as they planned the UK tour that begins this week and heard tales of stolen guitar riffs, of the ghost of Ozzy Osbourne, of 'stable' line-ups and of how they want to play the whole world – before they snuff it...

A VISION of filth draws his machine to a halt at the stop lights. gunning the engine through slash-cut chrome. With his arms stretched out to reach the ludicrous handlebars he clunks the bike into gear and bellows away into memory. Barely legible among the grime and oil on a rancid sleeveless denim jacket are the words 'Sabbath Bloody Sabbath'.

Me? I got on the bus and went to school.

Well, what did you expect? I was only nine for Christ's sake. But apart from accounting for my natty dress sense, it will give you some idea (as if you didn't already know) of just how long Black Sabbath have been on the road.

SINCE THEN, of course, more people have passed through Sabbath than have paid the poll tax, and the band have suffered some mighty unpleasant press on the way.

But today the scene looks brighter, with the ever-laid back Ray Palmer and myself at Cologne Airport awaiting a cab to take us to Kerkrade, just the other side of the Dutch border, where the band are booked into a hotel, on what unfortunately translates as 'Wanker Street'.

'Journos gathered in their masses/ Just like witches at black masses/ Evil minds that plot destruction...' – but we're from *Kerrang!*, so naturally we get there first.

TONY 'CAT' MARTIN - the ghost of Ozzy still haunts him

After Ray has snapped away at a leisurely pace in the sweltering heat, we adjourn to the relative cool of guitarist Tony Iommi's room, where he's waiting with bassist Neil Murray, vocalist Tony Martin and their manager Phil Banfield, who's decided to sit in on the interview (and who, it has to be said, bears a striking resemblance to Black Adder's Baldrick).

With the recruitment of Neil Murray in '89, the band seem to have settled down at last. Are we looking at a permanent line up?

"Yeah, I think it's great," smiles Iommi. "Two albums under the belt, three with Tony – we're really happy with it. I feel this band are totally different to most of the other line-ups. I've been in every line-up, so I know the different vibes within the band; there were a lot of bust ups in the original band, y'know, real bad ups and downs.

"You could see that the Ronnie (James Dio) line-up wasn't gonna last too long, even after the first album ('Heaven And Hell'). But this band's getting stronger all the time. It's like a bunch of friends as opposed to just musicians getting together, which makes such a difference to when you go out and play."

"We've all been around a long time," says perfect-gent-public-school-accented Neil, "and when you've been through all the ego type things, you're a bit more down to earth. So that's no problem.

"Tony's voice can do great justice to all the old songs. Nobody, I suppose, can really sound like Ozzy – but I don't know if anybody wants to."

NOT SURPRISINGLY, Tony seems slightly frustrated by this kind of talk.

"Ozzy's been gone 11 years now and Ronnie's been gone for six," he points out. "They were them and I'm me. I could never be Ozzy Osbourne and I could never be Ronnie James Dio. I don't say I'm not respectful of what they've done; when I was a kid I bought all the Sabbath records, so I definitely am.

"I respect what has been done before, but this is a new age for Sabbath. We're in the '90s now and we've taken it that much further. I think we're better. This is my third album with the band, and we're not looking back."

"I hope people will come and check us out and form their own impressions," adds Neil, "and also hopefully hear the classic Iommi riffs, played as only they can be by Tony Iommi. And perhaps people's memories will fade where our rather shaky line-ups are concerned."

There are no worries of Cozy Powell sneaking off to join yet another supergroup?

"I think he's pretty happy now," confides Iommi.

Manager Baldrick, er, Phil Banfield interrupts (not for the first or last time), telling me, "The fact that he's not here now is only 'cos he's in Japan doing a drug, er, drum clinic."

THAT SLIP of the tongue has the band in fits of laughter before an apologetic Phil restores order and we move on to the subject of the first single, 'Feels Good To Me', from the new album 'Tyr'. Why put out a ballad when older Sabbath fans would perhaps prefer something a little heavier?

"The older fans don't buy singles anyway," muses Neil.

"Black Sabbath isn't really a singles band. It's an albums band," retorts Phil. "And the record company, in their wisdom, have chosen to put out that track."

So it's not actually been chosen by the band at all?

"The band all like it," says the suntanned Iommi. "But you leave a lot of that to the record company. They've got to go out and sell the record, the single, where we mainly wanna sell the album and get people to know that we're still about."

"There're so many people who don't know that Sabbath are still going, and don't know what the line-up is at the moment," affirms Neil. "That's an education job that needs to be done, so I don't think we're shying away from trying to reach as many people as possible without changing the musical style.

"If you put out some typical heavy Sabbath track as a single, the radio won't play it anyway, so why bother? You might as well put out something that's gonna have a decent chance at some airplay."

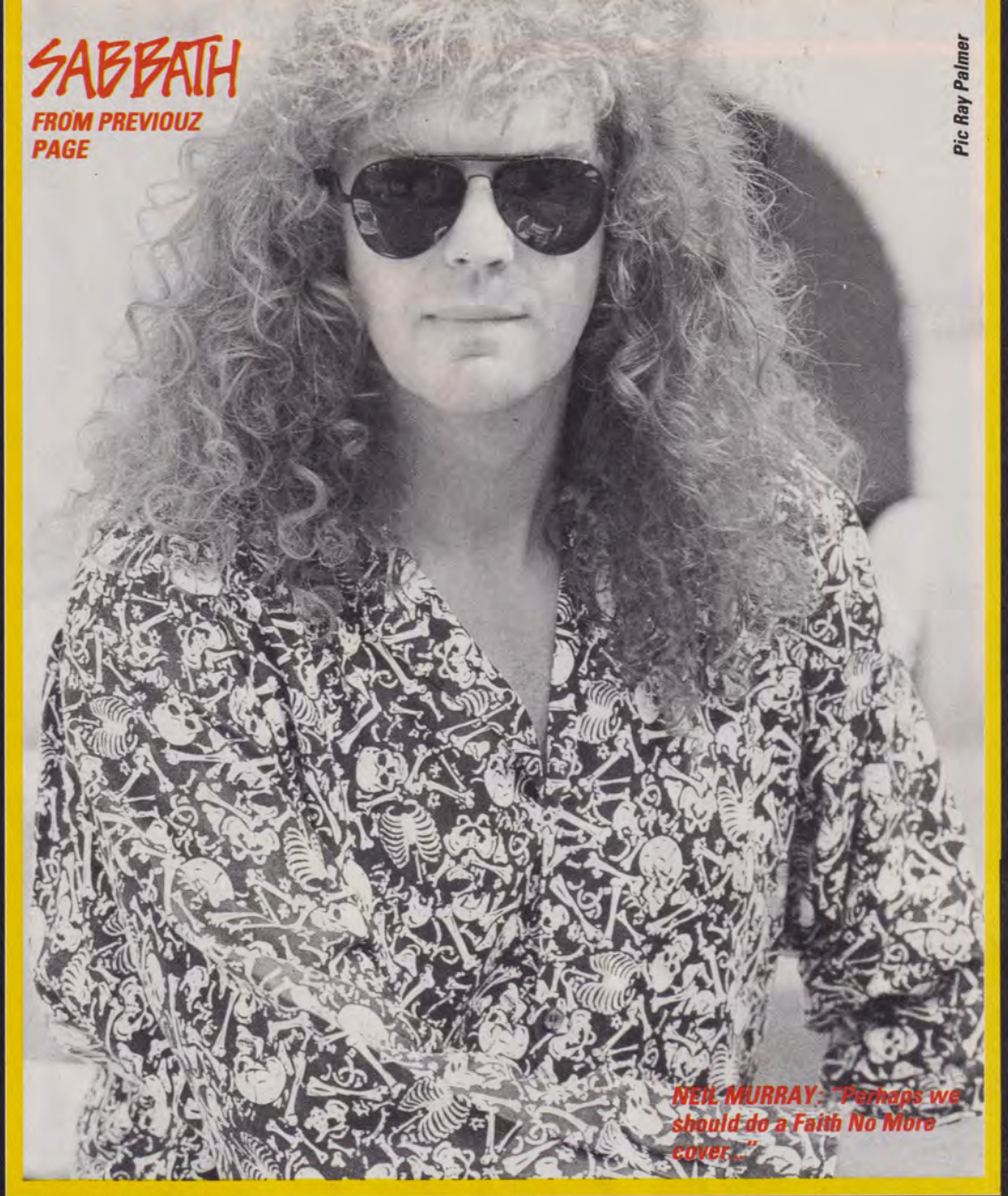
THIS PERENNIAL problem has hit Sabbath hard in the past. "Every single we've put out has had problems," says Iommi.

KONTINUEZ OVER

TONY IOMMI: Black Sabbath "might get religious" on the next album

SABBATH

FROM PREVIOUZ PAGE



Pic Ray Palmer

NEIL MURRAY: "Perhaps we should do a Faith No More cover..."

"Like 'Sabbath Bloody Sabbath'; they banned that straight away cos we'd got the word 'bastard' in it. 'Zero The Hero' was another one after that."

"What did that turn into?" asks Phil. " 'Lost In Paradise' or something, the Guns N' Roses track."

There is a brief discussion about precisely which song it was that Guns N' Roses stole, before Tony Martin resorts to singing the first few bars of 'Paradise City'.

Doesn't it piss you off when bands do that?

"What can you do about it?" shrugs Iommi. "It's been done so many times before. If somebody says, 'Well, yeah, we did get this from Sabbath actually'... then that's all right, but when it's coming out as a new thing, that's different.

"Apparently Guns N' Roses are fans anyway. Geezer (Butler, Sabbath's ex-bassist) was saying that they were going on about how fanatical they were about us."

"At least Faith No More *covered* a song," moans Phil. "They didn't just take the riff and make it into their own song."

What do you reckon to the Faith No More cover of 'War Pigs'?

"It's all right," opines Iommi. "But then there's the other 600 that have been done as well. I once heard a rap version of 'Iron Man' which I couldn't believe..."

"It's like a stamp of approval though, isn't it?" enthuses Neil. "If the songs hadn't lasted and stood the test of time bands wouldn't be covering our songs. Who knows, perhaps we should do a cover of a Faith No More song!"

"We should do a tour together with them," grins Tony. "It'd be, 'Are you playing 'Paranoid' tonight or are we?' "

TALKING OF tours, it seems like a good moment to bring up the subject of the extensive UK trip they're doing pretty soon.

"We're not playing big venues, so people can't say that we're only doing it for the money," Neil insists, "or that we're planning to split up after the tour when we've made stacks of cash. We're doing it purely for the band and for the music."

"What we're trying to do on this tour," Iommi explains, "is really cover a lot of the places we haven't done for donkey's years."

But if you're doing small venues, what will the stage show consist of?

"We're still in the process of going through that at the moment," confesses Iommi. "We've come up with all sorts of ideas to make things a bit different."

"Bingo calling?" suggests Neil.

Tony is a little more serious. "It's enjoyable with this band, being able to stand up front of the stage, look the kids in the eye and really go for it! There's no necessity for gimmicks."

Maybe not, but with ticket prices rising and audiences having less money to spend, people might expect it of you.

"Trouble is," frowns Neil, "that if you put on a big show it costs money, so you have to put the ticket prices up accordingly. Which do you do? Do you put on a mega extravaganza with ticket prices at £15 a go, or do you try and be a bit more sensible and give people value for money?

"Naturally," he adds straight-faced, "we'll have a mirror ball for when Tom Jones comes on."

THE BAND are obviously not giving away any secrets about the future – or at least, not serious ones.

"We might go religious on the next album," chuckles Iommi.

Phil tries to be more informative.

"In November we're planning to do East Germany, Romania, Bulgaria... it's just a matter of trying to fit everywhere in. We're going to play the world!"

"Before we snuff it," beams Iommi, radiating good health.

Having already received a four-'K' *Kerrang!* review for the new album and considerable press interest elsewhere, and with several months of touring to come, it seems likely that Black Sabbath will yet again confound the critics.

Who knows, maybe their Baldrick-like manager will get his dream turnip after all.

"There're so many people who don't know that Sabbath are still going, and don't know what the line-up is at the moment..." – NEIL MURRAY

METAL GIG GUIDE

TIME FOR your little hairy heads to go backwards and forwards as Canadian Thrashers ANNIHILATOR return to these shores. With a new album 'Never Neverland', and a new front man Coburn Pharr replacing Randy Rampage, the tour kicks off in Nottingham on Tuesday. Support comes from Brit-Thrashers XENTRIX, so catch it at a pit near you soon.

WEDNESDAY 29

BRIGHTON Concorde **Rebel Rebel**
BRISTOL La Cav (0272 27659) **HDQ**
BURNLEY Carlton Hotel (0282 23508) **Carrera**
FOLKESTONE Leas Cliff Hall (0303 54695) **Gillan**
GLASGOW King Tuts **Angeleye**
LEEDS Duchess Of York (0532 453929) **Ample Cleavage**
LEICESTER Brown Cow **Scratch**
LIVERPOOL Royal Court (051-709 4321) **Dan Reed Network/ Walk On Fire**
LONDON Dome, Tufnell Park (071-281 2195) **Bolt Thrower/ Prolapse**
LONDON Falcon, Camden **Sweet Tooth**
LONDON Hippodrome, Leicester Square (071-437 4311) **Claytown Troupe**
LONDON Marquee (071-437 6603) **Tragic Roundabout/Nutmeg**
LONDON Old Queens Head, Brixton (071-737 4904) **Resinators/ Bizarre State**
LONDON Red Lion, Brentford (081-560 6181) **Blazon**
LONDON Royal Standard, Walthamstow (081-527 1966) **White Trash/Jaded Heartz**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Astronauts/67 Slammers/Smash At The Blues**
LONDON Swan, Stockwell (071-274 1526) **Paddy Goes To Holyhead**
MANSFIELD Rock Shop **Jezebelle**
OXFORD Dolly (0865 244761) **Skintrade**
PONTEFRACT Tap and Spile **Gypsi Rose And The Groove Disciples**
SHEFFIELD Dog and Partridge **Sic Boys Federation/Stress/ Vaudeville/MDM**
SOUTH SHIELDS WR's (091-454 4900) **Bad Samaritans**
SUDBURY Broadway **Wild Alice**

THURSDAY 30

BEDFORD Esquires (0234 46206) **Walking On Ice/Wendy Sadd**
BIRMINGHAM Hummingbird (021-236 6103) **Dan Reed Network/ Walk On Fire**
BLACKPOOL Jagged Thistle (0253 26727) **Paradox UK/MDM**
BRADFORD Queens Hall (0274 392712) **Switch 625**
BUCKLEY Tivoli (0244 550782) **Bomb Everything**
DONCASTER Dome **Gillan**
DONCASTER Jug (0532 453929) **Hellbastard/State Of Shock**
GOOLE Alex (0405 761446) **Durango 95/Plague Dogs**
GRIMSBY Lloyds Arms **Kings Road**
HORNSEA Wave's **Zedd**
LEEDS Commercial **Carrera**
LONDON Cricketers, Oval (071-735 3059) **Thieves, Liars And Cheats**
LONDON Dome, Tufnell Park (071-281 2195) **Henry Rollins Band/ Jellyfish Kiss/Milk**
LONDON Nelson's, Wimbledon (081-946 2356) **Paddy Goes To Holyhead/Mental Helicopters/Blind Rage**
LONDON Plough, Kenton (081-907 2498) **Enigma**
LONDON Red Lion, Brentford (081-560 6181) **Rattlesnakes/ Street Corner Talking**
LONDON Royal Standard, Walthamstow (081-527 1966) **Moonlight Mile/Helen Benson And Hel's Belles**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Jagaband/Ashley Henderson/March Of Anger**
MELKSHAM Bear (0225 702901) **No Surrender**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **Angeleye**
OXFORD Jericho Tavern (0865 54502) **Bolt Thrower**
ROTHERHAM Travellers Rest (0709 370874) **Gypsi Rose And The Groove Disciples**
STOKE ON TRENT Wheatsheaf (0782 44438) **Lemon Drops**
SWANSEA Grand Hotel (0639 821614) **Furry Things/Dream Circle**
TAMWORTH Rat Hole (0827 63058) **Rhode Island Red/Kruger**
TUNBRIDGE WELLS Chez Moi **Hamsters**
WINCHESTER Mashtun **Doctor Brown**
WINCHESTER Railway Hotel **HDQ**
SWINDON Monkey (0793 542161) **Felony**
WREXHAM Queen's Head **Rococo**

FRIDAY 31

BASINGSTOKE Dryden Hall (0256 464222) **Vision X/ Deathorse/Baby Jane**
BRADFORD Rio (0274 735549) **Jezebelle**
BRIDGEND York Tavern (0656 653558) **Rhode Island Red**
BRIGHTON Richmond (0273 603974) **Dirty Shoes**
CLEETHORPES Jezebels (0472 692670) **Gunfire Dance**
CRAWLEY New Inn (0635 521138) **World Exit**
DONCASTER Wheatley Working Mens Club **Big Chill**
EASTBOURNE Rumours **Doctor Brown**
GOOLE Alex (0405 761446) **Big Kick**
HARLOW Square (0279 25594) **HDQ**
HIGH WYCOMBE Flint Cottage **Sabrefax**
LEEDS Royal Standard **Switch 625**
LONDON Cartoon, Croydon (081-688 4500) **Hamsters**

KONTINUEZ OVER

GIG GUIDE

FROM PREVIOUZ PAGE

LONDON Railway, West Hampstead (071-624 7611) **Starfighters/Infidels**
LONDON Red Lion, Brentford (081-560 6181) **Brothers Grimm**
LONDON Royal Standard, Walthamstow (081-527 1966) **Ark/Kick**
MANCHESTER Boardwaik (061-228 3555) **Angeleye**
NOTTINGHAM Narrow Boat **March To The Grave**
PETERBOROUGH Mystery City **Ample Cleavage**
SHEFFIELD Take Two (0742 444408) **Sic Boy Federation/Vaudeville/MDM**
SHOREHAM Duke Of Wellington **If Six Was Nine**
SOUTHAMPTON Canute **Silver Hearts**
STOWMARKET Regal **Wild Alice/Forced Entry**
STRATHBLAN Kirk House **Trident**
TAMWORTH Chequers **Voyage**
WREXHAM Memorial Club **Bolt Thrower**

SATURDAY 1

ASH VALE George (0252 543500) **Backlash**
BEDFORD Esquires (0234 46206) **Big Parade**
BIRKENHEAD Stairways (051-647 6544) **Jezebelle**
BIRMINGHAM Breedon Bar **Ruthless Blues**
BRIGHTON Dome **Gillan**
CRAWLEY New Inn (0635 521138) **No Surrender**
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LANCASTER Boar's Head (0524 34620) **Scratch**
LEEDS Duchess Of York (0532 453929) **Angeleye**
LIVERPOOL Planet X (051-236 1741) **Sic Boy Federation/Vaudeville/MDM**
LONDON Brixton Academy (071-326 1022) **Hawkwind/World Exit**
LONDON Courthouse, Wandsworth **Black And Blue** (lunchtime)
LONDON Half Moon, Putney **Hamsters**
LONDON Marquee (071-437 6603) **Last Of The Teenage Idols/Poker Alice/Scarlette**
LONDON Plough, Kenton (081-907 2498) **Black And Blue** (evening)
LONDON Red Lion, Brentford (081-560 6181) **Bash Street Kids/Traitors Gate**
LONDON Royal Standard, Walthamstow (081-527 1966) **Graham And The Dolphins/Heaters/Su Raven**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Rip Snorting Mr Sleeze/Radiators**
LONDON Wembley Stadium (081-902 1234) **Fleetwood Mac/Jethro Tull/Hall & Oates**
LONDON White Horse, Hampstead **HDQ**
MILTON KEYNES Counterpoint, Bletchley **Bolt Thrower**
NEWMARKET Rising Sun (0638 664337) **Wild Alice**
PORTSMOUTH Pit **Mirror Mirror**
SHEFFIELD Colley Working Mens Club **Big Chill**
SOUTHAMPTON Onslow **Doctor Brown**
TONYPANDY Naval Club (0443 436181) **Rhode Island Red**

SUNDAY 2

ASH VALE George (0252 543500) **Lou Sends**
BIRMINGHAM Edwards (021–643 5835) **Bolt Thrower/Cancer/Prolapse**
BOSTON Indian Queen **HDQ**
DERBY Green Man **Shock Split**
DUDLEY JB's (0384 53597) **Ruthless Blues**
FLACKWELL HEATH Heath's Wine Bar **Sabrefax**
HUDDERSFIELD Top Spot **Protagonists/Spinout/Threshold Shift**
LIVERPOOL Royal Court (051-709 4321) **Black Sabbath**
LLANHAREN RFC (0443 222209) **Rhode Island Red**
LONDON Lady Owen Arms, Goswell Road (071-278 5345) **Hell Bent For Leather/Various Heads**
LONDON Marquee (071-437 6603) **Jezebelle**
LONDON Nelson's, Wimbledon (081-946 2356) **Riffz/Beautiful/Traitors Gate**
LONDON Royal Standard, Walthamstow (081-527 1966) **Suzi Quatro/Legendary Undertakers**
LONDON Town And Country, Kentish Town (071-284 0833) **Gillan**
NOTTINGHAM Old Angel (0602 502303) **Satisfaction Crazy**
OXFORD Dolly (0865 244761) **No Surrender**

MONDAY 3

ASH VALE George (0252 543500) **George Jam**
BIRMINGHAM Edwards (021-643 5835) **Kill City Dragons/Shotgun Wedding/Bang Bang Zombie**
BOGNOR REGIS Crown **Doctor Brown**
BOURNEMOUTH Benedict's **Jezebelle**
DERBY Dial **Libretto**
GLOUCESTER Caspers (0452 305355) **Kaos**
GRANTHAM Images **Kings Road**
LEICESTER De Montfort Hall (0533 544444) **Black Sabbath**
LINCOLN Vienna's (0522 20598) **HDQ**
LONDON Borderline, Mannet Street (071-497 2261) **Cold Sweat**
LONDON Lady Owen Arms, Goswell Road (071-278 5345) **Who Moved The Ground?/Picture Club**
LONDON Marquee (071-437 6603) **Angeleye**
LONDON Martello, Hackney **Ruthless Blues**
LONDON Royal Standard, Walthamstow (081-527 1966) **Max Output**
LONDON Swan, Fulham (071-385 1840) **Black And Blue**
SHEFFIELD Scandals **White Russian**
SOUTHEND Esplanade (0702 460440) **Rhode Island Red/Patriot**
WORTHING Thieves Kitchen **Dirty Shoes**

TUESDAY 4

ASH VALE George (0252 543500) **Ceye 5**
CAMBRIDGE Junction **Angeleye**
CHICHESTER Coach And Horses **Silver Hearts**
IDE HILL Frog And Bucket **Hamsters**
LONDON Dingwalls, Camden Lock **Sister Midnight**
LONDON Opera On The Green, Shepherds Bush (081-749 5928) **Thieves, Liars And Cheats/Scarlette/Angel May**
LONDON Railway, West Hampstead (071-624 7611) **Felo De Se**
LONDON Royal Standard, Walthamstow (081-527 1966) **Street Legal/Metropolis DC**
MANCHESTER Swinging Sporran (061-274 3517) **HDQ**
NOTTINGHAM Rock City (0602 412544) **Annihilator/Xentrix**
OXFORD Dolly (0865 244761) **Sabrefax**
READING Cartoon **Big Gun**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 01-928 2839. Or you can telephone her on 01-921 5900 – Tuesdays and Wednesdays ONLY! Give at least seven days notice to ensure inclusion

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NEW ALBUM TYR released 20th August featuring new single "Feels Good To Me"

PUT YOUR LOVE/HATE JACKET ON!

TIRED OF your own boring straitjacket? Would you like a completely unique and exclusive Love/Hate straitjacket? You *would?!?* Then this is your lucky day, because – if you don't know the difference between a straitjacket and a leather jacket – we've got just the thing for you...

Love/Hate bassist Skid Rose is the unbelievably talented geezer who painted designs on the band's own leather jackets and waistcoats, so 'twas fortunate that he was the one who painted the kompetition prize too! (Guitarist Jon E Love, f'rinstance, is a brilliant guitar player but can't paint jackets for shit...)

The jacket you'll win is pictured being modelled by Skid himself and bears the mystic legend, "KKKKK FOR BASS BEER".

The winner will be the sender of the first postcard/sealed envelope to correctly answer the following questions:

1. ***What is the title of Love/Hate's KKKKK-rated debut album?***
2. ***(tiebreaker) Love/Hate claim to be "the stoopidest band in the world". Tell us, in 50 words or less, what is the most stupid thing you ever did.***

Post entries to: Love/Hate Jacket Kompetition, *Kerrang!*, Punch Publications, London SE99 7YJ. Closing date: first post Friday September 14. Please note: the jacket is a size 38 and will not fit large-boned people like Barney from Napalm Death.

Pix Dave Willis

SKID (left, with jacket): 'unbelievably talented'

JON E LOVE (inset above, with guitar): 'can't paint jackets for shit'

(Would the brewers of Bass ales please note that members of the *Kerrang!* staff rate the beer equally highly and would never say no to a bottle or two should anyone from the company see this gratuitous and completely FREE plug.)

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SHRAPNEL

RISKY BUSINESS
play Dudley JB's October 15. They have a demo available priced £3.25 from: Andi, 6 Riding Way, Willenhall, West Midlands WV12 5PH.

LAST OF THE TEENAGE IDOLS
play London Marquee September 1. The band are negotiating a deal with the new Marquee record label.

THE KILLING FLOOR
is a new Hardcore/HM night at Brighton Basement club, running every Tuesday from October 2.
Send records/tapes to: Chuck or Tweds, BPSU, Grand Parade, Brighton BN2 2JY.

CHEAT
play Hereford Old Harp September 1. They've recruited bassist Cheesecake.

STORM WARNING
play Bethnal Green Stick Of Rock August 31, Bedford Esquires September 27. They've recruited drummer Steve Besemer.

DiK
seek support slots. Contact: 34 Norwood Close, Elm Tree Farm, Stockton-On-Tees, Cleveland.

TREDEGAR
Eye Level and Ocean Red play Dunoon Queens Hall September 12.

FOREARM SMASH ROADSHOW
will appear at Portsmouth Ritzy nightclub every Saturday from 11pm-2am. Admission is £3. Mirror Mirror appear September 1.

NEON SCREAM
play Reading Grand Tavern October 10, Melksham Bear Hotel 11, Crawley New Inn 12.

PADDY GOES TO HOLYHEAD
play Stockwell Swan August 29, Wimbledon Nelsons 30.

COLD SWEAT
South London-based rockers, have changed their name to Atomic Blue. They play Croydon Cartoon September 15, Bethnal Green Stick Of Rock 28.

UK'S FIRST BRUCE SPRINGSTEEN CONVENTION
takes place at Leicester Park International Hotel September 21-23. For full details/reservations call Philip or Steven Jump on (0242) 579425.

RICH BITCH
play Tonypandy Royal Naval August 31, Porth Transport September 7. They have a demo available priced £1.50 from: N Hazell, 14 Carne Street, Penere, Rhondda, Mid-Glamorgan.

NEON SCREAM
play Melksham George September 8.

SCRATCH
a Glam quartet, play Stoke Talbot September 5 and 15. They have a demo available priced £2.50 plus 20p p+p from: 54 Mill Road, Cheadle, Staffordshire ST10 1NE.

SHOTGUN WEDDING
have a new demo, 'Dancing With Alcohol', available priced £2.50 from: 79 Newton Road, Knowle, Solihull, West Midlands B93 9 HN.
They play Birmingham Edwards September 3.

GREEDSVILLE
play Walthamstow Royal Standard September 18.

THE STEAM KITTENS
a four piece rock 'n' roll band from Notts area seek gigs anywhere. Call Steve on (0602) 304112.

TIR
play Brentford Red Lion September 25. They seek a Magnum/Whitesnake-style vocalist. Call 081-316 7960.

TUESDAY'S SIN
play Gravesend Cellar September 8.

SISTER MORPHINE
play Cardiff Bogiez August 31, Nottingham Narrowboat 29, Birmingham Edwards October 1. For demo/merchandise details contact: 28 Merthyr Road, Tongwynlais, Cardiff CF4 7LH.

BIG GUNS
play Reading Cartoons September 4.

SATISFACTION CRAZY
play Nottingham Angel September 25.

GUN PARTY
seek UK gigs. Contact 37 Oak Drive, Syston, Leicester LE7 8PX.

BOSTON THE AXE
hosts the 'Axefest Summer's End Bash' September 9. Appearing live are Wild Men Do, In The Red, the Lloyd Watson Band, Cajun Wolf, Guns For Hire, Mockingbird and Nightstalker.

CARRERA
play Burnley Carlton August 29, Pudsey Commercial 30, Bradford Rio Campus September 7.

AND THE GENERALS RAN FOREVER
play London Hippodrome September 12, Hampstead White Horse 27.

■ ***HANDSOME BEASTS***
seek a new bassist. Interested parties should send pic/bio to: RBA Management, 33 Marlbrook Close, Solihull, West Midlands B92 8LP.

■ ***THRASHBOUND***
a new Thrash fanzine seeks demos/bios and contributions. Contact: 143/145 Scar Lane, Milnsbridge, Huddersfield, Yorkshire HD3 4PS.

■ **BASSIST REQUIRED**
by Vio-lence/Evil Dead/Deicide influenced band. Contact (0980) 620028.

■ ***BUCKNUT***
fanzine issue one is now available priced 50p plus A5 SAE or 90p from: A Scott, 77 Harton House Road, South Shields, Tyne And Wear NE34 6ED. It features Autopsy, Carcass, Pungent Stench etc.

■ **IMMINENT DEMISE**
have their second demo available priced £1.60 plus SAE from: Dogbite Tapes, Tralee, Blackburn Road, Edgeworth, Bolton, Lancs BL7 0PH.

■ **THE CHURCH**
have a new EP, 'Away From You', out through Hardslug records.

■ **SAINTS IN VAIN**
a US rock 'n' roll band seek Hanoi/Dogs/Stones influenced guitarist. Send tape/pic/bio to: Max, 46 Depot Street, Milford, Mass 01757 USA.

■ **WE'RE 'ARD COS WE CAN SPIT**
a female 'sexy Thrash' band have a free demo available from: 23 St Leonards Gardens, Heston, Middlesex TW5 9QD.

■ **BASSIST REQUIRED**
by Colchester based HM band. Own gear and transport. Call Col on (0206) 869018.

■ **VOCALIST REQUIRED**
by Gothic/Metal band. Stage presence/lyrics/determination essential. Call Trotsky on 071-704 8156.

■ **ROCK 'N' ROLL DRUMMER**
seeks pro-minded outfit. Will relocate. Call Mark on (0495) 710280.

■ **BASSIST REQUIRED**
by Melodic heavy rock band. Must have gear/image. Pro-minded. Call (0394) 671575.

■ ***POZE***
Bournemouth-based Glam band, have their 'Hearts And Stars' demo available by sending a cheque/PO for £2.50 to: Poze, 23 Heather View Road, Parkstone, Poole, Dorset.

■ ***UP AND COMING***
fanzine issue three is now available priced £1 from: Kingsmead, Liverpool Road, Buckley, Clywd CH7 3LH.

■ **KILLER CULT**
have a 10 track demo available priced £1.60 plus SAE from: 25 Station Road, Borrowash, Derby DE7 3LG. They seek a bassist. Contact the above address.

■ **KARRION**
have a six track demo available priced £3 from: 143 Scar Lane, Milnsbridge, Huddersfield HD3 4PS. Cheques/PO's to LC Netherwood.

■ **INDIAN ANGEL**
seek bassist. Call Vins on (0236) 61421. They also have a demo available. Contact the above number for details.

■ **NAUGHTY NAUGHTY**
seek 'sleazy, punky, aggressive' bassist for 'down 'n' dirty' rock 'n' roll band. Call Sprog or Matt on 081-769 6454.

■ ***ROCK-IT***
fanzine seeks bands for inclusion. Send demo/bio/pic to: 28 Elm Avenue, East Leake, Loughborough, Leicester LE12 6QJ.

■ **CONTRIBUTIONS REQUIRED**
by new Hanoi Rocks fanzine. Reviews/demos/penpals etc. All letters answered. Contact: Ben Backhurst, Uplands, Newcastle Road, Corbridge, Northumberland NE45 5LN.

■ **END OF CITY**
a Hardcore/Crossover band, have a demo available priced £2.50 from: John Foulis, 4 (2F2) South Oxford Street, Edinburgh EH8 9QF.

■ **TUNNEL FRENZIES**
have a fan club/info service available by sending an SAE to: Kath, Flat 5, 48 Delaunays Road, Crumpsall, Manchester M8 6RF.

■ **SINGER/SONGWRITER**
seeks musicians for Magnum/Heart/Bad Company influenced band. Call Dean on (Brushill) 747746.

■ **WEEPING MESSIAH**
seek drummer and bassist. Influences Faith No More/Poison. Call Paul on 081-595 8127.

■ **LOVE AND WAR**
have a single, 'Touch Of Class', available priced £3 from: 8 Shirelea Close, Burntwood, Staffordshire. They commence work on an album soon.

The big page full of itsy-bitsy stories. Write to: Jon Hotten, Shrapnel, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Inclusion is free, but it's first come, first served – so please give as much warning as possible!

After innumerable wasted years of junkiedom and ju-ju, twisted genius DAVE MUSTAINE is back, confessing that he's an addict, but at this moment in time not a practising one. He's cleaned up, but the MEGADETH motormouth sure ain't shut up, as he discusses life, death, sex, hex and the forthcoming album 'Rust In Peace' with MICK WALL

A CHANGE IS AS GOOD AS A REST!

LOVE HIM or hate him, Dave Mustaine is a strictly one-off personality.

It's a cliché, of course, just like all the other clichés regularly used to describe him down the years: genius, ghoul, junkie, cool... none of them are right; none of them are wrong. Mustaine just *is*.

HE STARTED his career as the singer/lead guitarist in Metallica, of course, playing on and writing much of the original 'No Life 'Til Leather' demo tape which won the band a record deal. But he was fired before recording the first Metallica album after giving James Hetfield a bloody nose in a fist-fight.

Bowed but unbroken, he formed Megadeth in 1983 with bassist Dave 'Junior' Ellefson, and a trio of gnarled, slit-eyed albums followed: 'Killing Is My Business... And Business Is Good' (1984), 'Peace Sells... But Who's Buying?' (1985) and 'So Far, So Good... So What?' (1987). All of which earned the band substantial worldwide sales and a vast hardcore following.

The exposure Mustaine and his band received, however, appeared to be a double-edged sword. Mustaine the Thrasher became Mustaine the Mouth.

Some said he was an asshole. Actually, a lot of people said he was an asshole – and quite often they were right. Worse, the contrived profanities and the vulgar machismo charm tended to overshadow the music he was also busy making – some of the most innovative Heavy Metal recordings of the '80s. And you can hang your skeleton on that one.

But, of course, Mustaine was a junkie then; a self-confessed heroin addict. Had been for more than five years, during which time his 'disease', as he now calls it, cost him a manager, a long-standing girlfriend, several Megadeth line-ups (Dave Junior being the only constant factor in Mustaine's life, professionally and personally, throughout this period)... and perhaps some of his sanity.

The Dave Mustaine I met in Los Angeles recently, however, appears to be a changed man; a reformed character, almost saintly in his devotions to his new found toe-hold on reality.

Seven months ago Dave Mustaine quit heroin, alcohol, pot, cigarettes and every other drug you might care to name.

"Yup, I finally saw the light. Praise the Lord," he says sarcastically, as we sit down to talk about it over dinner at a small, otherwise empty Thai restaurant on Hollywood And Vine late one afternoon.

I can't believe how well he looks. We've met two or three times before over the years but somehow he looks taller, much taller. He looks huge, in fact. Not fat, though. Just tall and broad and strong. The kid I remember was half this size.

When I remark on it he smiles and says, "Yeah, but that's because I was always stooped over in those days, ready to nod off at any moment. Like I was dead or something. I probably was."

Well, not any more. With the new Megadeth album 'Rust In Peace' about to hit the streets and with yet another new line-up in tow behind him and Dave Junior (Marty Friedman, guitar and Nick Menza, drums) and with the worst of his drug addiction apparently behind him, Mustaine could almost be described as Born Again. Except that he'd probably land one in the kisser of anyone who dreamed of putting it so crassly.

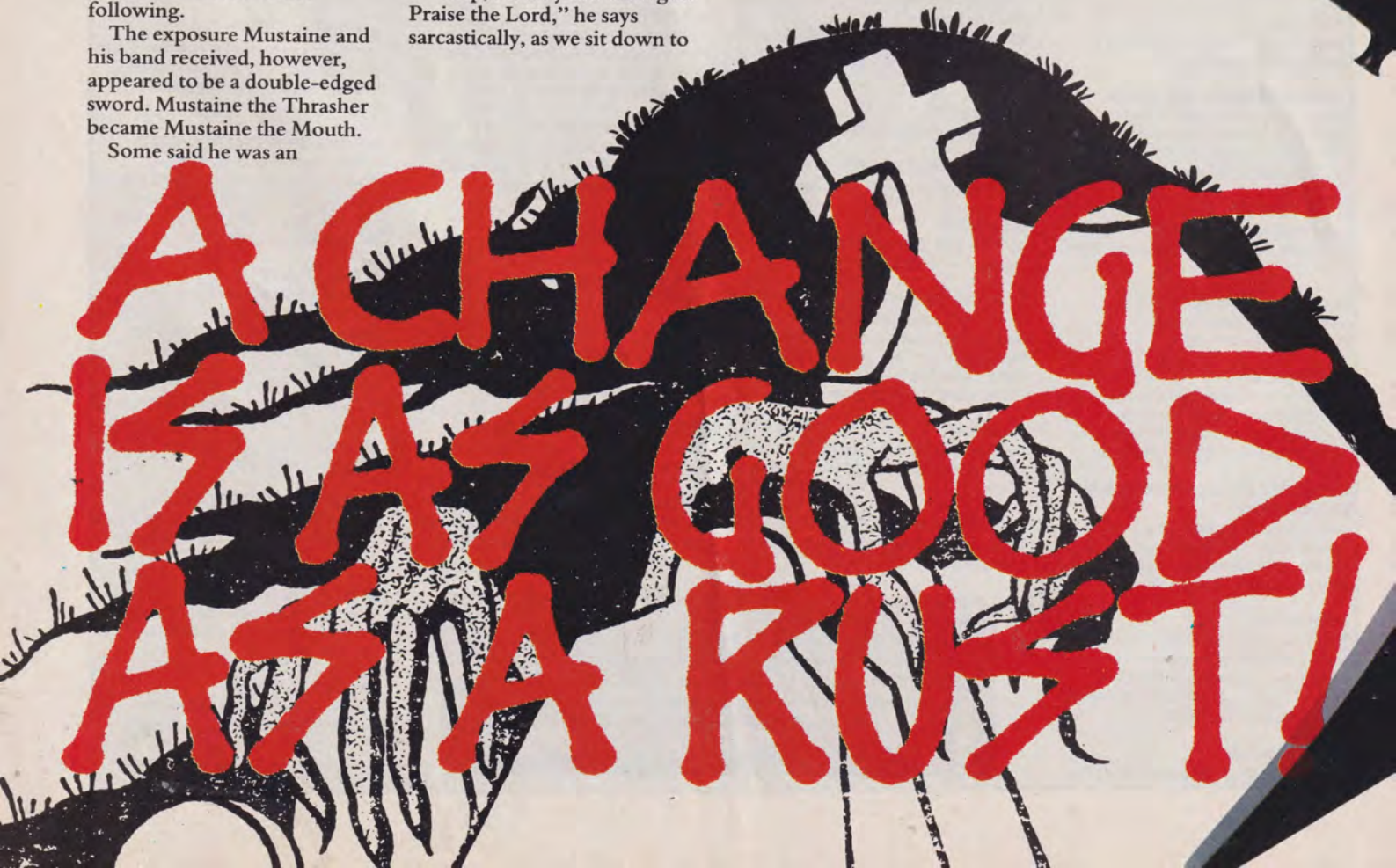
He's that type of guy: full of contradictions. Just like all the other bad guys and geniuses you've ever known.

But I'll let him tell you about that...

LET'S START with the personal renaissance of you and Dave Junior. About a year ago I thought you were both so far down the hole that you were never going to come up again.

"That's not the extent of it, either. We'd been so f**ked by everything that the only way to deal with our feelings was to cloud our thinking. It went a bit far with the heroin, but it wasn't just heroin. It was alcohol, too.

"As a kid, everyone always said that I was going to end up an alcoholic like my father. You see, alcoholism is hereditary, it's in the genes. I just could *not* drink



now. I don't do a lot of things now, and I'm healthier than I've ever been. I f**k like a beast and that's my main concern. Eat, f**k and sky-dive, that's it..."

You even quit cigarettes, didn't you?

"Yeah. But you see, I've got iron will. If I set my mind to do something, I do it."

What was it that finally made you stop abusing yourself and see sense?

"I was the best at being loaded, but I wanted to be the best as a musician too. This music is intense, it requires a lot of work. And I'm sick and tired of people saying, 'Dave's dead'. I hear that still from a lot of people and I think, 'Shit, I'm still standing up'... you know? I must have done a good job."

The stories that used to circulate around LA about the house you were living in with Dave Junior were pretty scary.

"Give me some examples and I'll tell you if they're true."

Mainly that you were both just out of your heads on heroin all the time. How much of the material on the new album was written at that time?

"Almost all of it! Although one song – the title track – is over 10 years old. I wrote it when I was in Metallica. And then 'Hangar 18', which is one of the most melodically strong tracks, I wrote once I decided to straighten myself out. Everything else we'd done inebriated.

"At first I had doubts about getting cleaned up but now I just enjoy being coherent. I get just as high when I jump out of an aeroplane with a parachute on. I get just as high after I've done boning my girlfriend. I get just as high after I've had a great meal and I'm racing around in my car.

"I'm getting pleasure from the things that are in my life right now rather than the things that were in my system."

"I've wondered what is so interesting about Dave Mustaine... cos I read this stuff and I think I'm an asshole!" – DAVE MUSTAINE

KONTINUEZ OVER

Pic Ross Halfin

RUST!

FROM PREVIOUZ PAGE

"I'm healthier than I've ever been. I fk like a beast... and that's my main concern" – DAVE MUSTAINE**

It took you several attempts inside a private clinic to come off heroin, didn't it?

"Yeah, about 10 times."

There were horrendous stories of you making phone calls to people in the middle of the night trying to persuade them to smuggle heroin in to you...

"Shit, you know it all, don't you? You've got good sources. Yeah, I did do that."

Why did you start using heroin in the first place?

"I started off using. Then it turned into abuse and then into full-blown addiction. It got like I couldn't see what was going on.

"I was powerless. I got people to bring me stuff cos I wasn't ready to quit. Now I want to quit. I've got so much going on in my life right now which is positive.

"When Dave and I first hooked up together, the extent of our getting high was just beer and pot. But we were hanging out with these jazz players, and jazz is synonymous with drugs. And they'd be saying, 'Dude, all the greats do heroin! Charlie Parker, Miles Davis, blah blah blah.'

"I was kind of fascinated by the thing of being a junkie too. I felt like I had something on everybody else. I was a bad boy. I didn't realise I was tainting my image. Now I can say that I've been there, I've done that. I was spending $500 a day for five years on that stuff."

And is it all over for you now, finally?

"It's over for today. It might start again tonight. I may leave here and go down the street and pick something up. I don't want to, but it's like a disease with me and it's not something I can say I'm cured of. I'll always be a junkie, but right now I'm not a practising junkie."

DO YOU worry whether you'll be able to come up with the goods now that you're straight?

"Worrying is just a lack of faith. I have faith in myself, this band and the record company."

When you listen to the old Megadeth albums, does it remind you of your bad old ways?

"Oh yeah. 'In My Darkest Hour' – I live the whole thing every time I hear that. 'Poison Is The Cure' off the new album is about that. It's about having this big hole in myself and the only way I could fill it up, instead of with spirituality, was with drugs."

Spirituality?

"Sure. Religion is for people who don't want to go to hell. Spirituality is for people who've already been there."

And how does that spirituality express itself for you?

"It manifests itself through daily practice and being aware of how I should treat myself, and how I should consider other people's feelings. I may not subscribe to their point of view, but their feelings are still valid just like my point of view is valid because those are my feelings. There is no right and there is no wrong."

Do you think that's why you used to make such outrageous statements – just to shock people gratuitously?

"A lot of that was just stuff that would slip out. I have no right to put down other people's sexual preferences, or other people's points of view. Just cos I like the model with two holes instead of one...

"I've wondered what is so interesting about Dave Mustaine and what makes him so 'profound' – cos I read this stuff and I think I'm an asshole!

"A lot of the way I used to come across was to do with the fact that I was living in a narcotic haze and I thought everybody and everything should be my way or the highway. Now, you know what? I think,' F**k it'. I just don't care."

You look extremely fit and well. I remember a skinny kid; angry, funny. Now I see a man...

"I am. I'm also kick-boxing right now. That's another one of my thrills – getting beaten up. In my childhood, I did Martial Arts, and then I started getting into dope and thought no-one could f**k with me. In reality, if anyone had tried it I would have been destroyed.

"Now my reflexes are back. My stamina is way up. And so I figure my ability to satisfy an audience, the intensity of my live performance, is going to escalate. Nothing's gonna keep me from reaching my goals, unless I die.

Do you believe in 'sex magic'?

"Yeah. I used to get a heroin boner that would last for six hours but I just couldn't come. Not that I'm particularly well endowed, but I sure could keep going! As I say, that's what I'm into now: eating, f**king and sky-diving."

Maybe that should have been the title of the new album?

"Yeah, right."

Do you think people sometimes mistake your sense of humour for something more sinister?

"People try to sift through my lines and find some meaning, but they can get too wrapped up in what I'm saying. Every day is an ongoing experience for me.

"I'm constantly learning new things about myself and the people I work with. I'm constantly making amends to people I've f**ked over, which is a slow, ongoing process because I've hurt a lot of people."

OK, LET'S do the sensible thing and talk about the new album. Let's begin with the first single from it, 'Holy Wars'. Does that have anything to do with Northern Ireland and the time you spent there on the last tour?

"Bingo."

What are you trying to say in this song?

"What it says is that people are killing for their religion, and this whole feud has gotten so out of control that I think they've lost the whole meaning and reasons as to why they're fighting.

"I mean, how the f**k can one religion say anything against another religion? Anybody who's for God is right whether they're Buddhist, Muslim, Jehovah's Witness, or whatever.

"Ireland was a bad experience all round for us. The pissing part for me is that I'm a quarter Irish and I'm not embarrassed about my ancestry or anything, but we won't play Ireland any more."

Not even Southern Ireland?

"No. They spit all over us. It's not so bad that they spit on us but spitting on the equipment..."

Do you think that's because there's a punk element to Megadeth?

"I don't know, but I wish they'd stop doing it! Cos we'd like to go back to Ireland, but our past experience is that one idiot ruins it for everybody. True fans of Megadeth, regardless of their nationality, will still come to see us."

Getting back to the new album: what's the track 'Five Magics' about?

"That's alchemy, thermotology, wizardry, sorcery and magic. The five types of magic. The character of the song possesses the five types of magic."

Where do you get your information from? Do you read occult books?

"I try to. A lot of it depends on the imagination and remembering what I've been dreaming. Sometimes I have these really weird dreams.

"Take 'Dawn Patrol', a song which Dave wrote the music to. I woke up one morning and grabbed my note book; I had the words just in my mind. All I had to do was copy them down."

Dave Junior said the record was not as dark as the older stuff.

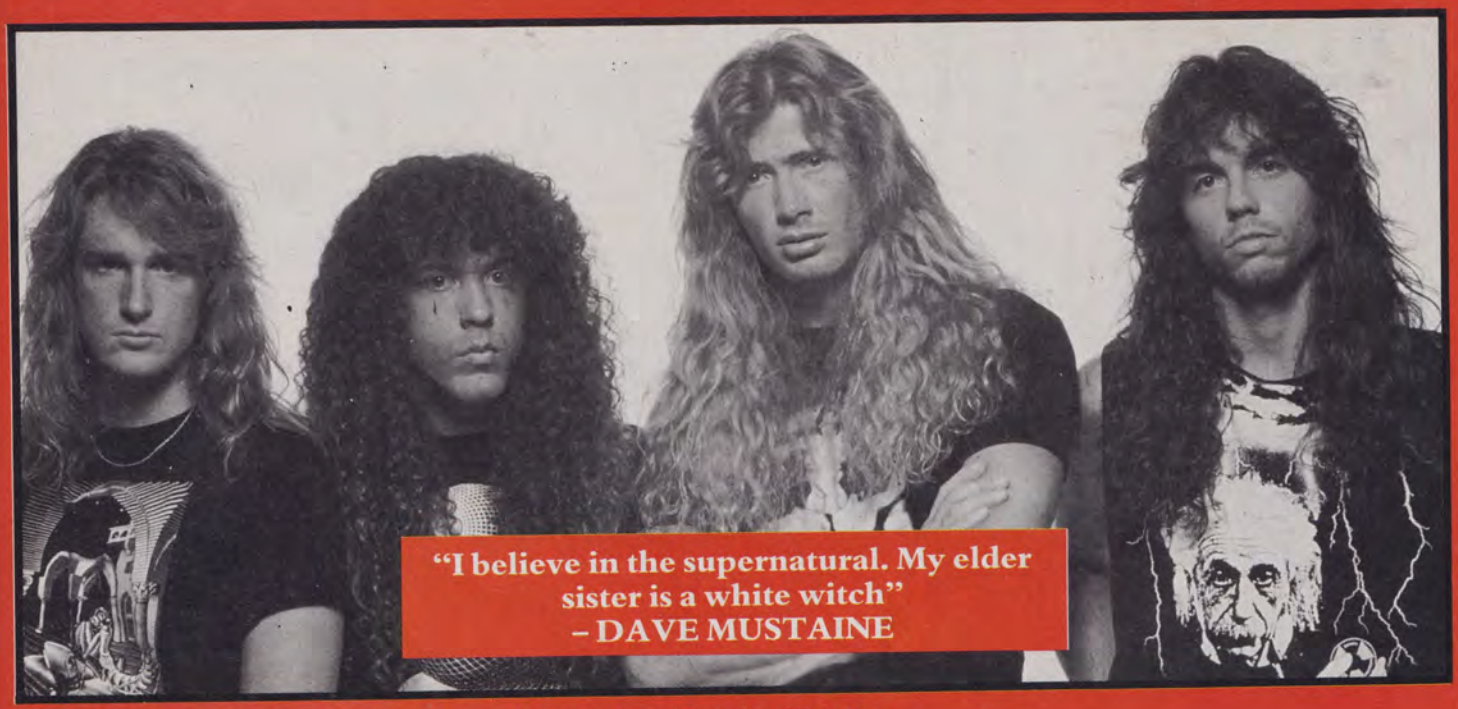
"Alive maybe? Sober? There's a big difference. A lot of it has to do with being positive. It has nothing to do with whether I choose to drink or do drugs or not."

You said that most of the songs were written during your drug period. In 'Tortured Souls' there is a line: 'The future looks bright/ I think I've seen the light'. *Is that a post-recovery song?*

"It is, as a matter of fact. I'd broken up with my girlfriend of six years. I remember that morning; I was tired of her. She was using with me. Our sex had just gotten so f**kin' bad, I nearly had to be stood on my head and have concrete poured inside me to get myself hard any more."

Is that how you feel now –

"Nothing's gonna keep me from reaching my goals, unless I die..." – DAVE MUSTAINE



"I believe in the supernatural. My elder sister is a white witch" – DAVE MUSTAINE

Pic Ross Halfin

MEGADETH (from left); Dave Ellefson, Marty Friedman, Dave Mustaine, Nick Menza

that there's light at the end of the tunnel?

"Yeah. There used to be a train bearing down on me, in my life. Now it's like I'm starting to get a little closer to safety. Life's starting to actually not smell of diesel any more. I can stomach myself. I can stare at myself and like what I see."

YOU AND Dave Junior have been through a great deal together. Would you describe him as your best friend?

"He used to be my girlfriend before he had the sex change..."

He stuck by you when everyone else fled.

"Yeah, I couldn't get rid of him! It wasn't that he stuck by me, more like we were stuck to each other."

Would he have followed you down the hole if you hadn't come up again?

"Oh, he was ahead of me. I was bringing up the rear. He was the one making drug runs all the time. But we're both doing good now. I forgive him and he forgives me and we're both dealing with it."

The new LP is a very busy record with a lot of variety. I think anyone who labels it as just a Thrash Metal album is missing the point.

"We've been labelled as the state-of-the-art Speed Metal band, and I'm proud of that. What we've done is get right to the f**kin' nucleus, man. We've split the atom!

"We're not putting blinkers on and being narrow minded about our audience, though. We don't write songs just to sell tickets. I never have, cos money just got me into trouble. Money doesn't matter. It just gets me to where I'm going."

So tell me about this upcoming 'Clash Of The Titans' tour...

"It's like the best of Black Metal, the best of Thrash Metal, the best of Punk Metal and the best of Metal, period. Not that I consider us to be any of that shit..."

How do you think you're going to handle being on the road straight for the first time?

"I'm prepared for it. Before, we used to spend a lot of time sleeping and a lot of time staying up. Right now, we'll maintain our health and happiness and convalesce between gigs and cater for our following. We want to offer them something we haven't offered them before."

Have you ever done a gig straight before?

"The only thing I've done sober so far is rehearse and record this album! It may require a bit of regrouping from me now to go wider with it. I've got the full use of my faculties, though. If I want to put someone in their place I can do it with a lot more finesse now."

I wonder what kind of high you'll experience when you do a really great gig straight for the first time.

"I don't think we've done our best gig yet. I think that the best gig will be when we're playing for the big guy upstairs."

No, I mean the best high...

"Oh, the best high. I haven't experienced the best high. Right now the best high is sitting here talking to you and not running to the bathroom every 10 minutes. Every party I used to go to, they'd put the toilet in the front room just so I'd be there, you know?"

Metallica, the band you helped start, had their biggest hit with the '...And Justice For All' album while you had your head down the toilet. Did you ever look at the 'One' video on TV and think, 'That should have been me?'

"I did in the beginning. But, you know, this town was never gonna be big enough for the two of us. That's how it was with me and James (Hetfield). We'd have to set up at opposite ends of the arena to play the same venue.

"I sit there sometimes and think, you f**kers! But I'm at the point now, though, when I realise that my guts spoke a lot louder than my brain did in those days. Basically, James does a brilliant job and I think there's a lot of similarity in what we do."

So what's the bottom line, Dave? How much of the 'evil Dave Mustaine' image is real and how much is bullshit?

"I was born at the witching hour..."

Actually on the stroke of midnight?

"Two minutes after."

So you believe in all that?

"I believe in the supernatural. My elder sister is a white witch. I dicked around with her stuff when I was a kid. I found a 'sex hex' and I used it on this girl I had the hots for named Suzanne Kitt. She was this cute little babe, looked like Tinkerbell.

"She didn't want to have anything to do with me. So I did my little hex and the next night she was in my bed."

Have you done any more hexes since?

"One time I did one on this guy who picked on me when I was going to school. He was enormous. But without going into it too much, I did a chant, basically asking the Prince Of Darkness to devastate this fella and stop him messing with me.

"Later, the guy broke his leg and he can't walk straight now. I stopped messing with witchcraft after that, but it made me feel good at the time. Retribution.

"Me and Dave once had a suicide pact. We decided that if this band ever went down the tubes, we were going to handcuff ourselves together and do it."

Was that in a dark moment or would you still honour it?

"I'd still do it if he would. If the band was over. Cos life or death, it doesn't matter. I'm happy with where I'm at right now, but if I'm dead then I go to sleep as far as my mind goes.

"I'm very happy right now, though. I'd like to live on, but if my time comes... then it comes. I have no choice in the matter.

"If anything, I hope people can see that, as f**ked up as I was, I pulled out of it and now I'm smooth flying. 'Friendly skies, I like to fly United!' – you know what I mean?"

KONCERTZ

Pic Joe Giron

AEROSMITH
(YEAH, AEROSMITH!!!)
Marquee, London

HOW CAN I review this? How can *anyone* review this? How could any band be *this* good?

I could say it was the best gig the Marquee has ever hosted. Or that it was probably the best gig I've ever seen. It may even have been one of the best Aerosmith – joined onstage by ex-Yardbird Jimmy Page for not one but *five* numbers, including a Led Zeppelin classic – have ever played. I certainly doubt whether they've enjoyed one quite so much for a very long time...

The show had been rumoured for weeks (*months*, if you count all the stories circulating when they toured), but in reality Aerosmith first contacted the Marquee only two weeks before. The show was announced on Radio One on the evening of Thursday August 16, and was sold-out around 11am the following morning, just one hour after tickets went on sale.

Tonight the lucky few – including Geoff Tate and Chris DeGarmo of Queensrÿche, Dan Reed, Warren DeMartini and Stephen Pearcy of Ratt, Janick Gers, the Quireboys, Little Angels, Thunder – saw the gig of their lives.

Through the blanket of euphoria, a few needle-sharp memories stand out: the near-hysterical roar that followed a member of the crew placing the scarved mikestand centre-stage; the *absolutely* hysterical roar that followed the band's appearance through the door behind Joey Kramer's drumkit... Being close enough to see Tyler pick his teeth then lip-read as he told Perry, "That was the remains of the beef I had for dinner" (!); and close enough to see that Tyler is younger than Peter Pan but still has to check the lyrics to nearly every song off the grey mats at his feet... The extended 'will-they-won't- they?' intro to 'Back In The Saddle'; the absolute *killer* version of 'Milk Cow Blues' ("an old Elvis song, but this is how it was *meant* to sound")... The spontaneous chants of *'Jimmy! Jimmy! Jimmy!'* as the man "without whom we wouldn't be here" took the stage (for proof, buy any Yardbirds compilation), and the unbelievably ill-timed backline failure as he was about to take a solo in 'Red House' (sung, as ever, by Perry Himself).

Tyler returned to explain they'd blown a fuse, but did anybody else notice Perry jerk a finger to the wings telling him to leave again so they could resume where Jimmy had left-off? "Err, as *he* was saying!" smirked Tyler pointing to Pagey and sliding off, his tail between his legs... Oh, and Page and Perry, backs to the crowd, both wringing the necks of their Les Pauls as they held them against the stack inducing feedback for the 'Train...' intro.

This was totally unreal, words fail me. The set-list, near as dammit, was as follows:

- 'Monkey On My Back'
- 'F.I.N.E.'
- 'Walking The Dog'
- 'Janie's Got A Gun'
- 'Back In The Saddle'
- 'One Way Street'
- 'Voodoo Medicine Man'
- 'Big Ten Inch Record'
- 'Mama Kin'
- 'What It Takes'
- 'Milk Cow Blues'
- 'Toys In The Attic'

then with Jimmy Page:

- 'Ain't Got You'
- 'Think About It'
- 'Red House'
- 'Immigrant Song'
- 'Train Kept A-Rollin' '

then as one encore:

- 'Young Lust'
- 'Dream On'
- 'Love In An Elevator'
- 'Walk This Way'

If I had died after the encore, it would have been a week before anyone could nail the lid down on my coffin.

NEIL JEFFRIES

TYLER/PERRY: the way they do it, you gotta say, 'Sheeeiit!'

Rock in a small place

Pix Joe Giron

STEVEN TYLER contemplates his Big Ten Inch, while JOE PERRY and JIMMY PAGE (above) settle for a bit of history making

The Kerrang! Koncertz Kardiak Kwota – we tap in to the heart of Metal!

ALIVE AND SKREAMING

GROPING NURSES

STABLE

DANGER LIST

DEAD

Good as bald

Pic David Willis

DAN REED (with Brion James, left): has he joined the Hare Krishnas, or does he merely want to emulate Yul Brynner?

DAN REED NETWORK
Town & Country Club, Kentish Town

I HAD envisaged beginning this piece with an observation on the number of girls in attendance to welcome Dan the man back into the UK clubs. But, rather surprisingly, the audience seemed to be male dominated, so no screams or yells of, "Sex fiend!" from delirious girlies for Dan Reed as there had been for Bret Michaels at Poison's Nottingham Rock City show a week earlier.

This was the first opportunity I'd had to check out DRN since that fateful day Mr Reed lost a serious fight with his hairdresser. It did seem a little weird to see this man – who once owned the sort of hair many would die for – looking like a member of a Hare Krishna Oxford Street advance assault party, with a Mr Sheen hairdo and baggy sweatpants (which a few girls down the front seemed intent on trying to pull down, much to the man's amusement) but, kids, it was that funky music we were there for. And DRN played it.

As usual they strolled on stage for a low-key lift-off – one of three or four new songs, whose titles escape me (so much for investigative journalism, eh?) – that, in true Network fashion, was the calm before the storm. Mr Reed whipped off his baseball cap and the crowd cheered at the sight of his shaven head – and so we 'Slam'.

I don't know about you but I've yet to see a bad DRN show. Reed, guitarist Brion James, bassist Melvin Brannon II, drummer Daniel Pred and keyboardist extraordinaire Blake Sakamoto *(Not Pink Panther maestro Blake Edwards, as our venerable Dep Ed Nelly Jeffo would have us believe – FACTS Ed)*, whose birthday it was, are probably the tightest rock band on planet earth, and it amazes me that they still don't mean a thing to American audiences or record buyers. It's about time the US learned that it's cooler to get high on a new thing (© Enuff Z'Nuff) than stoned to oblivion on the Grateful Dead.

It was pleasing to see that DRN have evolved into a steady, funk-filled combination of both albums. From the first, there were the likes of 'Ritual', 'Forgot To Make Her Mine', 'I'm So Sorry', a splendid and very lengthy 'World Has A Heart Too' and 'Resurrect'. Whilst from 'Slam', *shit!*, all the favourites... 'Rainbow Child', 'Come Back Baby' and a really haunting rendition of 'Stronger Than Steel' – and that's just for starters.

'Resurrect' was probably one of the finest moments of the set though, and another example of how this band can shape songs anyway they choose. When you see Dan Reed Network perform you know damn well you're not going to hear playbacks of the records. Guitars and drums root together, crashing and thrashing to orgasm assisted by a technicolour soundtrack from Blake Sakamoto's keyboards. I'm telling ya, this Japanese guy seems to be the only man alive capable of outclassing Gregg Giuffria.

Two (or was it three?) encores later and it was all over. Two hours of dance Metal.

America might not give a f**k right now, but how can they ignore such UK success? Someday soon Dan Reed will be interviewed under the heading of 'The King And I' (think about it!).

In the meantime, like Queensrÿche, he's building empires.

DAVE REYNOLDS

KILL CITY DRAGONS' DEBUT EP, CAT. NO. WBR 001, AVAILABLE THROUGH APT DISTRIBUTION, YORK. 0904 652524

"FOUR CUTS OF GLOSSY TRASH THAT HAVE SUSS, EDGE & SONGS... A HIT" – KERRANG! 18/8/90

"LEAN CATTY ROCKERS... A HOT NEW RAVE STREET ROCK THING" – SOUNDS 18/8/90

AUGUST
27 – DONCASTER Jug
28 – HULL Adelphi
29 – CARDIFF Bogiez
30 – BRISTOL Bierkeller
31 – LONDON Marquee

SEPTEMBER
3 – BIRMINGHAM Edwards No. 8
4 – LEEDS The Duchess Of York
6 – BUCKLEY Tivoli
7 – ABERDEEN Caesar's Palace
8 – EDINBURGH Venue
9 – GLASGOW Videodrome
10 – SUNDERLAND The Kazbah
12 – MIDDLESBROUGH Empire
13 – NEWCASTLE Empress
14 – SWINDON Monkey Club
15 – BIRKENHEAD Stairways
17 – GRANTHAM Images II
18 – MANCHESTER Fagins
19 – NORWICH Jacquards
21 – OXFORD Jericho Tavern

IN STORE SIGNING AT TOWER RECORDS, PICCADILLY AT 1pm FRIDAY 31st AUGUST

Grin through the out door

TORTELVIS: pure innertainment

GODFLESH, TERMINAL CHEESECAKE, LONG COLD STARE, CEREBRAL FIX
The Dome, Tufnell Park

'WELCOME TO the Terrordome part one', proclaims the handout menacingly. Who could refuse such an offer? Not me!

Due to some argument over a drumkit, new Roadrunner signings Cerebral Fix take the stage first, while the place is still filling up. But these lads have been on the circuit long enough now to have gained a solid following, so stage times are of little consequence.

Without a set list the band stumble occasionally and waste too much time between songs. But when they actually stop sodding around the music is remarkably good and shows endless promise.

Gnome-sized singer Simon Forrest demands that we "move to this one" before every tune, and even though he seems to be glued to the spot himself, his requests are obeyed with startling ferocity.

Confused about when to finish their repertoire, two guitarists leave the stage while another gives a brief lecture on the pros and cons of, er, fish. I blame the parents.

I won't waffle on too much about Long Cold Stare; suffice to say that as their last ever gig it was played for the benefit of friends and held little interest for anyone else.

Terminal Cheesecake, on the other hand, didn't appear to be playing for anyone but themselves tonight, and as a result they were about as entertaining as the OTT bar prices.

Much as I like Cheesecake's vinyl offerings, tonight one song blurred into the next, and if they had been headlining I would have gone home. Terminally dull.

Faith No More seem to have done for Godflesh what Metallica did for the Misfits. One minute they're third on the bill supporting Napalm Death, and now they're headlining before a capacity crowd.

The intro tape seems to go on forever, but rather than pissing people off it just adds to the already visible excitement and tension, before the band lash out with 'Love Is A Dog From Hell'. 'Like Rats' follows close behind as the steam seeps from vocalist Justin's shaven head and he rocks back and forth like an abandoned child. "It's too hot," he drones as people melt at the front of the stage. "Turn it up a bit, make it colder."

With enough controlled feedback to set the most heartless dentist's teeth on edge and more echo than Joan Collins' reproductive bits, they erode through 'Christbait Rising' like a file on a fresh corpse.

Godflesh are now the undisputed champions of psycho grunge, and retrieving the title will be akin to rescuing schoolkids from a pack of Rottweilers.

MÖRAT

DREAD ZEPPELIN
Riverside, Newcastle

'...THE MESSAGE came over the radio as our limousine was pulling into the heavy flow of the city traffic. The simultaneous entry into all international charts at Number One for both single and album. The baby Chaydis gurgled contentedly at the news, and Charlie Hodge handed me another towel...'
– ('Tortelvis: A Burger, A Life' by Al Silverman)

The news got to us just as we were leaving the hotel. "Hey," chirped the Metro FM DJ, "We've already played you 'Heartbreaker Hotel', and you people have been calling in saying you want to hear it one more time before the end of the show.

"Hey..." he bubbles once more, "Why not? And if you're going down to the show tonight, have a good time. It's going to be a crazy night..."

The Riverside faithful, and a few more besides, trail alongside the venue, around the corner and out of sight. A total sell-out, hinged on the hope of touching the hem of a rhinestone garment; immersed in the quest for a little old-fashioned innertainment.

They find it, not surprisingly, in the shape of a touched-up, tanked-out 'Misty Mountain Hop'. A raging fearsome thing, toasted in the irrepressible Tortelvis manner. *'Uh, walking through the park...'*, he croons, a vision of Burger King delight in shimmering blue and winkle-pickers.

Ed Zeppelin takes his mark momentarily for 'Black Dog', complete with a small, sampled terrier on backing vocals, but no one's denying that the night, and most hearts, belong to Tortelvis.

"Also, it feels good to be back in Hawaii. We are in Hawaii, aren't we, Charlie?" As if in response to his bewildered master's need, Charlie rushes on, combs his beautifully coiffeured mane back into place and, naturally, hands him a fresh, white towel.

'Whole Lotta Love' is a showcase of daunting, musical talent ending with guitarist Carl Jah jamming furiously, while bassist Put-Mon swings the baby Chaydis around and around his head. His demented looping almost clips the great man Tort on his ornamental collar, prompting Charlie to rush on and physically put a stop to the proceedings. The baby Chaydis bursts into tears, and it's all that Tortelvis can do to apologise.

"Ahm sorry. That's some sick shit going on right there."

The introduction of 'Rock And Roll' prompts a costume change from glitter to a pale blue jump-suit with optional cloak, and the ousting of Fresh Cheese from behind his kit to allow Tortelvis to round off a drum solo. A voice snakes from out of the crowd: "Tortelvis, you're as cool as f**k!" And no-one's about to deny it.

He almost starts a minor riot by flipping a sweat-soaked towel into the audience, then follows it up with an exaggerated bout of highly-tuned karate moves. A pause, then: "Ah, could you give me ah E flat major, diminished?" That leads him to 'My Way', sung like only a top innertainer can. I swore I heard Priscilla weep.

They encore in the sodden heat of the club with 'Your Time Is Gonna Come'. "Elvis came to me and said, 'Tortelvis, your time is gonna come'," which puts the great man down on one knee, and patently incapable of returning to his feet unaided. "Charlie? Uh, hey, Charlie..."

Which leaves only 'Stairway To Heaven', a version so glorious and unique that it borders on the visionary. Grown men wept – and I was privileged to count myself amongst them – while the women wailed, and Tortelvis wiped a tear from his moist eye, and a crumb from his lip.

'...And I'll never forget those young girls hurling themselves at the backstage door in a pitiful orgy of lust, just to be a little closer to their hero. One clung to the windshield wiper of the limo for three miles until we lost her at high speed on a particularly nasty curve of highway. The look on her face as she was swept away out of sight, was the one of longing and regret shared by all his fans once the house lights rose and voice boomed, "Ladies and gentlemen, Tortelvis has left the building".
– ('Tortelvis: A Burger, A Life' by Al Silverman)

PHIL WILDING

Pic Katia Natola

SOUL ASYLUM: preparing for a gig at the Navel (sic) Club...

It's a madhouse

SOUL ASYLUM
Subterania, London

SOUL ASYLUM – and the horse they rode in on – are four white American boys with attitude. Thundering, overmuch distortion and guitars that refuse to stay in tune. A PA that could win world wars and songs to save the homeless. Hyper speed mindwarp and a book of chord progressions that owes more to Soundgarden and the Monkees than any toss-pot Metal ghetto.

As a result the Subterania is heaving tonight. The walls sweat as Dave Pirner appears from out of nowhere to crank up an old Fender with his new pop sensation 'All The King's Men'. Jaded teenage jailbait and skinny, guitar-totin' nerd, Pirner is sick with alcohol and a whole heap of junk. Lank hair flying, aggro-sneer half insulting his following, it takes the crafty sub-pop suss of 'Cartoon' to drag a reaction from the cool-dude barflies.

With their debut album 'Hang Time', Soul Asylum proved you could still play just four chords and make them matter. The formula of nasal vocal rivets and three-minute nuggets of tatty, raggedy aggression come alive on stage. Pirner's patter is mumbled and crap, yet bisected with an avalanche of genuine guitar power from Dan Murphy and Grant Young's eager drumming.

Tonight the songs are all over the place. 'Sometime To Return' and 'Down On Up To Me' make it into the set early, as does the preposterous cover of 'Tracks Of My Tears'. Yet 'Gullibles Travels' stretches Soul Asylum's big-bottomed ballad to exquisite proportions, deftly decapitated by the familiar fury of 'Spinnin' ' and 'Something Out Of Nothing'.

Slow follows fast and everything ends in a brief but mighty climax. Technical problems compound Pirner's frustration and attack, so much so that the lyrics to 'Sometime...' could almost be verbal napalm aimed specifically at the stagediver wearing Nuclear Assault propaganda, but Soul Asylum ain't perfect. Thank God.

So, no 'Beggars & Choosers' or 'Endless Farewell', but two uncomfortable encores nonetheless. Pirner, bottles of Pils held dearly in each hand, is the first off stage. Like, there was something more important to do. Or somebody to hit.

Probably both.

But no complaints. Soul Asylum are God and where were you?

CHRIS WATTS

CHEAP TRICK
Shellharbour Workers Club, Wollongong

CHEAP TRICK's latest world tour has begun too early. Not a month too early, not a week too early, not a continent too early. Just one hour too early.

Here at Shellies, everyone expects their headlining act to come on at 11pm, so when Robin Zander ambles onstage at 10pm and Cheap Trick strike up 'Rock 'N' Roll Tonight' from new opus 'Busted', there's perhaps only 300 people in the joint.

They look haggard, subdued and rather rusty (the band, not the crowd). 'If You Want My Love' couldn't sound tardy if it tried, and Cheap Trick introduce it quite intelligently into the set to put things back on an even keel. Rick Nielsen has lost weight – a lot of it – and is bounding around the stage with those silly sunglasses on and doing all the talking. Drummer Bun E Carlos looks unintentionally zany and is slowly starting to enjoy himself, while bassist Tom Petersson has just discovered the number of blonde nymphettes that inhabit these parts. Zander's poise is slowly returning, and before long he's punctuating his slow motion movements with the odd screwed-up face we've come to expect.

'Dream Police' is about the sixth song in, and when I turn to get another drink, I can't get out! The crowd has doubled, at least, within 20 minutes, and 'Trick's irresistible penchant for singalong pop ditties is sweeping everyone along with a euphoric snowball effect.

'You Drive, I'll Steer', my fave off the single-laden 'Busted' LP, cranks up, and by now the new material is being handled with aplomb. 'Can't Help Falling Into Love' is transformed into a rock song – natch – by some hyperactive Nielsen fretboard activities which, for all intents and purposes, should be on the record.

By the time 'I Want You To Want Me' comes, most of the people in this virgin crowd (CT have never played here before) are well into what's going on. The simple, some would say formularised, hook-rock is sinking in, the '60s songwriting sensibility daring you not to tap yer feet and mumble along.

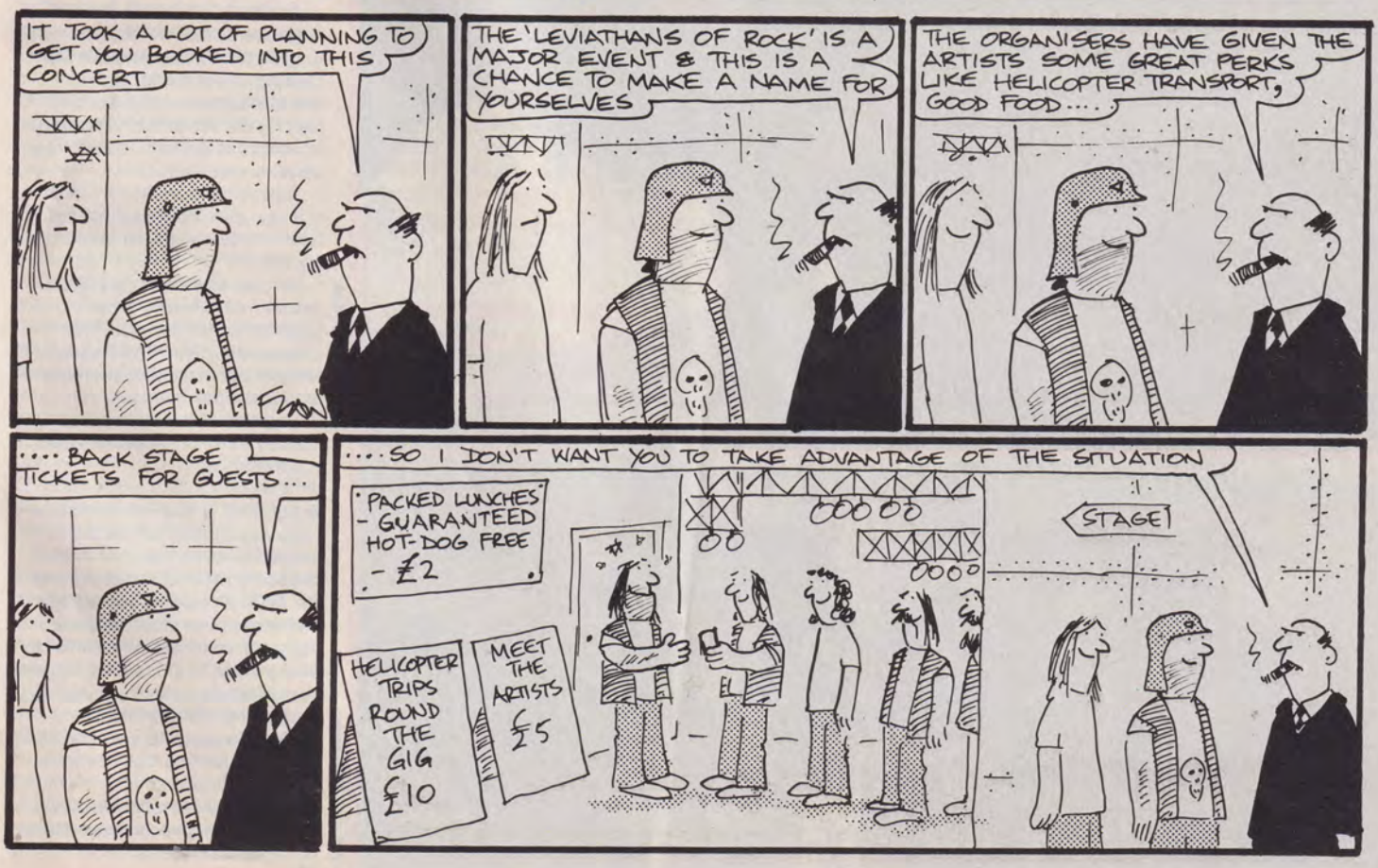
From here, through 'The Flame' and 'Surrender' (with *that* six-armed guitar) to a couple of one-song encores, Cheap Trick encourage an exceptional level of communal enthusiasm.

No, it wasn't unbridled mayhem, but this was the first show of the tour and few bands could have managed what Cheap Trick did tonight in that situation. No matter what you think of their LPs, I defy you to go to a Cheap Trick show and be bored.

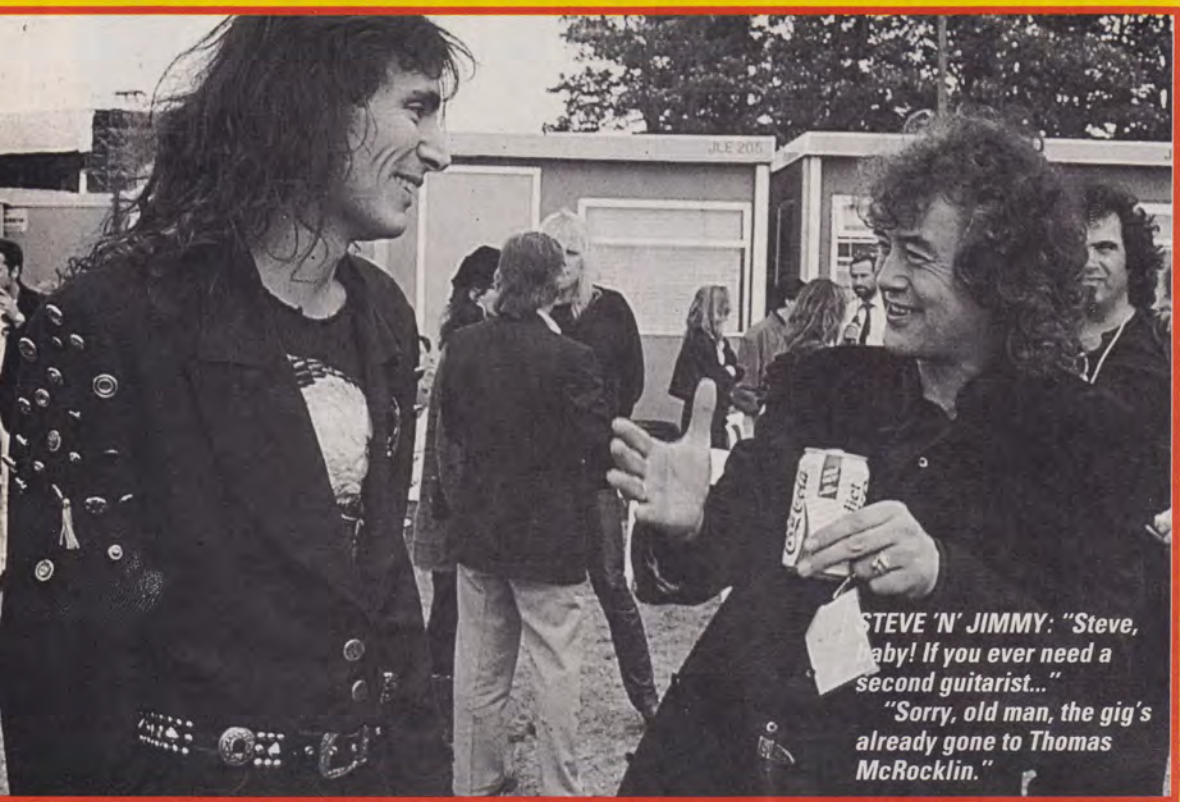
STEVE MASCORD

PANDORA PEROXIDE by Ray Zell

BRICK OUTHOUSE by Kevin B Flannery



VIEW FROM THE BAR



STEVE 'N' JIMMY: "Steve, baby! If you ever need a second guitarist..."
"Sorry, old man, the gig's already gone to Thomas McRocklin."

Pic George Bodnar

COVERDALE, SPIKE, NIGE 'N' DANNY: "Psst! Danny, who are those bozos over there?"
"Ignore 'em, Dave, they might go away."

Pic George Bodnar

JOE 'N' STEVE: "Shit, man, you'd think they'd've built the showers closer to the site!"

Pic Justin Thomas

■ 'ALLO BOOZERS, an' how flakes yer sunburn? Don't look now... but there're little pieces of you all over the carpet!

We take it you were one of da bulgin' (but what you tuck down yer strides is yer own affair...) 72,500 who infested the **Nineteen Hundred 'N' Ninety Monsters Of Rock Festival** at **Costa Del Donington**, soakin' up both the current bun and fun.

The sky was blue – an' the ground beneath our sensible, rough-terrain footwear as firm as anythin' **Steven Tyler** may claim to have between his legs.

But what was the View From The Bar? To steal a swishy little phrase: walk this way, baby...

■ HEY, BUT the fun didn't start 'n' end on D-Day, y'know; don't forget the time-(dis)-honoured and obligatory *Kerrang!* team pre-Donington knees-up at our hotel...

Wee **Tommy McRocklin** dropped by for a stiff **Tizer** and a game of **Big Foot** (yeah, it was non-stop hellraisin'!) an' we *finally* got to meet our ol' mate (metaphysically speakin' o' course) Mr **Kevin B** (for 'boozer', natch!) **Flannery** – the mastermind 'n' genius *(Careful – he'll be after a raise! – 'Bar Ed)* behind our ever popular **Brick Outhouse** cartoon! Worra Guy!

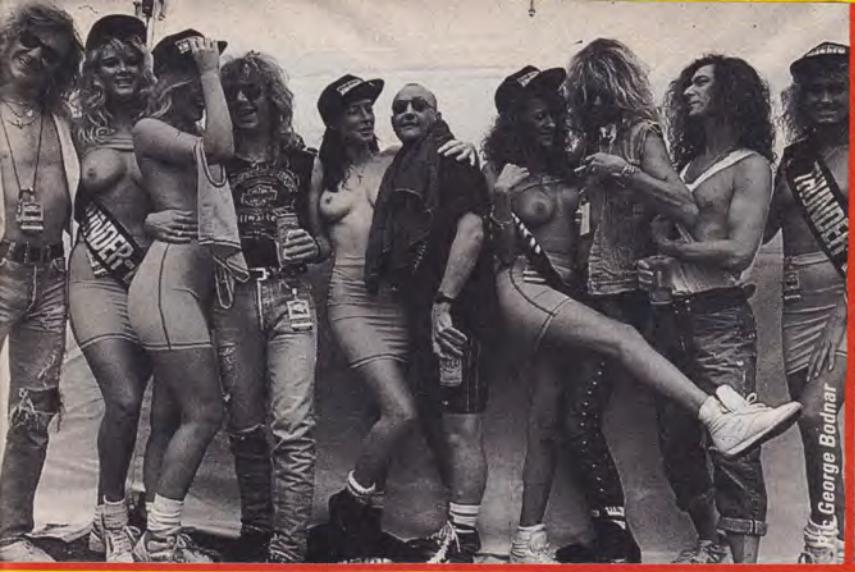
Another guest, an' maybe as notorious as the *K!* tribe, was rebel English cricket team captain **Mike Gatting**. A somewhat tanked **Mörat** wanted to enlighten Mr Gatting with his personal opinions on sport and politics – our Mö' was sensibly restrained.

"Leave the man alone," said we, in a vain attempt at pacifyin' the beast, "havin' a go just wouldn't be cricket..."

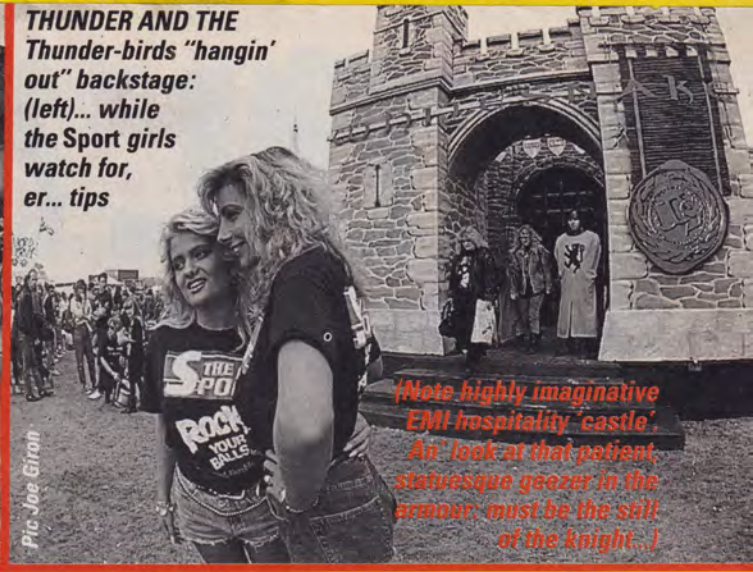
Hell, we met *loadsa* famous people, not to mention the legendary, the infamous, the charismatic... **Ron The Reader**! *(I told you not to mention we met the legendary, the infamous, the charismatic Ron The Reader! – 'Bar Ed.).* Hi Ron, thatsh a drink you owesh ush!

■ ALL THE rage in the backstage cage was shootin' an' recordin' anythin' 'n' everythin' that moved, stirred, or showed visible signs of life. **MTV** 'n' **Hard 'N' Heavy** stuck their lenses into other people's business, while our very own tricky **Micky Wall**, *très* chic in flamboyant orange headphones – working for **Radio One**'s live simulcast – pestered anyone halfway interestin' into sayin' anythin' but 'f**k' into his microphone.

Over at the *Kerrang!* hospitality tent our ejection technicians **Mörat** 'n' **Horace** did such a



Pic George Bodnar



Pic Joe Giron

THUNDER AND THE Thunder-birds "hangin' out" backstage: (left)... while the Sport girls watch for, er... tips

(Note highly imaginative EMI hospitality 'castle'. An' look at that patient, statuesque geezer in the armour: must be the still of the knight...)

commendable job... nobody got in!

One visitor was heard to argue: "But I've got an official *Kerrang!* wristband pass!"

To which our Mö' responded sweetly: "Yeah... an' I've got some pretty rings on me fist!"

■ THE D'DAY ligger list?

The VIP's (Very Intoxicated Posers) we witnessed through pickled peepers came in the shamblin' shape 'n' form of: **Blaze**, **Steve** and a pathetically excited **Jeff** of **Wolfsbane**; **Rick** 'n' **Stump** of the **Almighty**, various **Balaamers**, **Cronos**, **Blackie 'No Cigarettes Please – We're Vocalists' Smokeless** of **W.I.S.P.**, **Steevi 'What's The Deal, Man... They Won't Let Me In The F**kin' *Kerrang!* Tent!?' Jaimz**, **Tortelvis** of **Dread Zeppelin** lookin' every ounce the star, and the man you hire for these occasions only when **Neil Murray** or **Nigel 'Oh Look – A Camera!' Mogg** isn't available – **Handsome Mick Ransome** of the **Tattooed Love Liggin' Boys** along with his vocalist **Garry Mièlle**, and Britain's top light entertainer **Vic Reeves** ('avin' a big day out)... So what were you expectin' – stars?

■ OKAY, SO ya want yer Donington FACTS fired atcha fast 'n' furious? Fasten yer seatbelts...

D-FACT! Talk was, that on the way to Donington in the **Snakemobile**, **David Coverdale**'s missus **Tawny** stopped off at **Boots The Chemist** for an item or two... runnin' up within minutes a warpaint 'n' toiletries bill for a hundred quid! *(But were they for her, or him? – 'Bar Ed.)* Ol' Cov The Guv threw such a wobbler that the lovebirds reportedly weren't tweetin' to each other!

D-FACT! Tawny wasn't even in the vicinity when Whitesnake hit the stage... an' y'know when **Concorde** sliced the sky after the **Aerosmith** set? – we reckon she was aboard! Hargh! Hargh!

D-FACT! 10-year-old guitar prodigy **Thomas McRocklin** repeated his appearance of Donington '88 by struttin' his tiny bits in the *K!* tent again. The full and detailed blow-by-blow account on Tommy-kins' set from our wise, wonderful and all-knowin' editor **Geoff Barton** was: "Well... 'e played three fast ones and one slow one."(!)

D-FACT! **Krusher**'s faithful mutt **Bullseye** attacked **Quireboys** manager **Sharon Osbourne**!

D-FACT! *K!* readerz are the best (not to mention rowdiest!). The response to our stand was unbelievable! You've got pretty decent tastes in T-shirts too!

D-FACT! When Quireboy's guitarist **Guy Bailey** was questioned on his uncharacteristic mobility durin' the band's performance, he replied: "I was bein' chased by a bleedin' wasp!"

D-FACT! Blackie Lawless was nowhere near the bloke!

D-FACT! No arrests were made durin' the eight hour festival!

D-FACT! Three rockers were arrested before the event an' one afterwards for DWI (Drivin' While Intoxicated). Hey, we're all for the grog... but if you booze 'n' cruise – you lose!

D-FACT! Poison vocalist **Bret Michaels** was pissed-off at a couple of zits that were eruptin' on his precious little boat!

D-FACT! Bret hasn't discovered Clearasil or Tri-Ac!

D-FACT! Gotta go, gotta blow! See ya next time!

Pic George Bodnar

THUNDER: "No alcohol allowed on stage? – we couldn't give a XXXX."

HAPLESS PUNTER gets frightened by MÖRAT and HORACE at the Kerrang! *tent while VIC REEVES looks on... (Below): TORTELVIS and BLACKIE*

Pic Joe Giron

Pic George Bodnar

Pic David Wainwright

METAL CHARTZ

ALBUMS

1	–	BLAZE OF GLORY	**Jon Bon Jovi** (Vertigo)
2	2	FLESH AND BLOOD	**Poison** (Capitol/Enigma)
3	4	STILL GOT THE BLUES	**Gary Moore** (Virgin)
4	1	REV IT UP	**Vixen** (EMI USA)
5	3	THE WILD ONE	**Various** (EMI)
6	5	THE REAL THING	**Faith No More** (Slash/London)
7	6	THE WALL	**Pink Floyd** (EMI)
8	–	NO SWEAT	**No Sweat** (London)
9	–	AGAINST THE LAW	**Stryper** (Enigma)
10	10	APPETITE FOR DESTRUCTION	**Guns N' Roses** (Geffen)
11	–	UN-LED-ED	**Dread Zeppelin** (IRS)
12	20	PUMP	**Aerosmith** (Geffen)
13	9	NEVER, NEVERLAND	**Annihilator** (Roadrunner)
14	13	PASSION AND WARFARE	**Steve Vai** (Food For Thought)
15	14	HELL TO PAY	**Jeff Healey Band** (Arista)
16	27	MOLTEN METAL	**Various** (Telstar)
17	21	BACK STREET SYMPHONY	**Thunder** (EMI)
18	8	BRIGADE	**Heart** (Capitol)
19	7	GOODNIGHT LA	**Magnum** (Polydor)
20	17	FOUR SYMBOLS	**Led Zeppelin** (Atlantic)
21	16	DELICATE SOUND OF THUNDER	**Pink Floyd** (EMI)
22	–	THEN AND NOW	**Asia** (Geffen)
23	18	SLAM	**Dan Reed Network** (Mercury)
24	12	LEATHER AND LACE	**Various** (Dino)
25	11	MANIC NIRVANA	**Robert Plant** (Es Paranza/EastWest)
26	19	HYSTERIA	**Def Leppard** (Bludgeon Riffola/Phonogram)
27	15	BLACKOUT IN THE RED ROOM	**Love/Hate** (CBS)
28	22	BAT OUT OF HELL	**Meat Loaf** (Cleveland International)
29	23	INTRODUCE YOURSELF	**Faith No More** (Slash/London)
30	30	SLIPPERY WHEN WET	**Bon Jovi** (Vertigo)
31	35	ELIMINATOR	**ZZ Top** (Warner Bros)
32	33	A BIT OF WHAT YOU FANCY	**Quireboys** (Parlophone)
33	32	HITS OUT OF HELL	**Meat Loaf** (Epic)
34	37	PERMANENT VACATION	**Aerosmith** (Geffen)
35	31	NEW JERSEY	**Bon Jovi** (Vertigo)
36	25	LIGHTS... CAMERA... REVOLUTION...	**Suicidal Tendencies** (Epic)
37	re	A MOMENTARY LAPSE OF REASON	**Pink Floyd** (EMI)
38		RECKLESS	**Bryan Adams** (A&M)
39		TATTOOED MILLIONAIRE	**Bruce Dickinson** (EMI)
40		SUFFER THE CHILDREN EP	**Napalm Death** (Earache)
41		SLIP OF THE TONGUE	**Whitesnake** (EMI)
42		IN THE HEART OF THE YOUNG	**Winger** (Atlantic/EastWest)
43		SKID ROW	**Skid Row** (Atlantic)
		DON'T PREY FOR ME	**Little Angels** (Polydor)
		OPEN UP AND SAY...AHH!	**Poison** (Capitol)
46	44	GN'R LIES	**Guns N' Roses** (Geffen)
47	43	FLYING IN A BLUE DREAM	**Joe Satriani** (Food For Thought)
48	50	THE NUMBER OF THE BEAST	**Iron Maiden** (Fame/EMI)
49	36	LED ZEPPELIN III	**Led Zeppelin** (Atlantic)
50	46	SHAKE YOUR MONEY MAKER	**Black Crowes** (Def American)
51	34	EVERY MOTHER'S NIGHTMARE	**Every Mother's Nightmare** (Arista)
52	38	FUNK-O-METAL CARPET RIDE	**Electric Boys** (Vertigo)
53	44	TAKING ON THE WORLD	**Gun** (A&M)
54	63	RADIO ONE	**Jimi Hendrix** (Polydor)
55	42	SOMEWHERE IN TIME	**Iron Maiden** (Fame/EMI)
56	68	GREATEST HITS	**Aerosmith** (CBS)
57	40	NAKED THUNDER	**Ian Gillan** (Teldec/EastWest)
58	75	LED ZEPPELIN II	**Led Zeppelin** (Atlantic)
59	62	THE EARTHQUAKE ALBUM	**Various** (Life Aid Armenia)
60	re	...AND JUSTICE FOR ALL	**Metallica** (Vertigo)
61	57	REIGN IN THE BLOOD	**Slayer** (London)
62	74	WHITESNAKE 1987	**Whitesnake** (EMI)
63	re	LIVE AND DANGEROUS	**Thin Lizzy** (Vertigo Mid Price)
64	70	10 FROM 6	**Bad Company** (Atlantic)
65	49	TRASH	**Alice Cooper** (Epic)
66	65	LIVE AFTER DEATH	**Iron Maiden** (EMI)
67	66	SOUTH OF HEAVEN	**Slayer** (London)
68	47	SEE THE LIGHT	**Jeff Healey Band** (Arista)
69	51	LED ZEPPELIN	**Led Zeppelin** (Atlantic/EastWest)
70	52	THE SINGLES ALBUM	**Jimi Hendrix** (Polydor)
71	61	MASTER OF PUPPETS	**Metallica** (Vertigo)
72	48	SEVENTH SON OF A SEVENTH SON	**Iron Maiden** (EMI)
73	55	RADIO KAOS	**Roger Waters** (EMI)
74	58	LOCK UP THE WOLVES	**Dio** (Vertigo)
75	–	SOLITARY SOLITUDE	**Meliah Rage** (Epic)

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

READERS CHART

1	DARLENE **Led Zeppelin**
2	SUICIDE SOLUTION **Ozzy Osbourne**
3	STATESBORO' BLUES **Pat Travers**
4	I BELIEVE IN YOU **Y&T**
5	FREEBIRD **Lynyrd Skynyrd**
6	2112 **Rush**
7	STAIRWAY TO HEAVEN **Led Zeppelin**
8	ICE NINE **Joe Satriani**
9	CHILD IN TIME **Deep Purple**
10	GLADLY GO BLIND **Frankie Miller**

TOINE 'RANDY' VAN POORTEN from the Netherlands has just one message to add to his Readers Chart – keep rocking! Right on!

AMERICAN HM

1	1	FLESH AND BLOOD	**Poison** (Enigma/Capitol)
2	2	THE REAL THING	**Faith No More** (Reprise)
3	7	IN THE HEART OF THE YOUNG	**Winger** (Atlantic)
4	3	DANZIG II: LUCIFUGE	**Danzig** (Def American)
5	4	PASSION AND WARFARE	**Steve Vai** (Relativity)
6	5	IMPACT IS IMMINENT	**Exodus** (Capitol)
7	10	STICK IT TO YA	**Slaughter** (Chrysalis)
8	6	LIGHTS... CAMERA... REVOLUTION...	**Suicidal Tendencies** (Epic)
9	8	AMERICAN WAY	**Sacred Reich** (Enigma)
10	11	DR FEELGOOD	**Mötley Crüe** (Elektra)
11	–	BLAZE OF GLORY	**Jon Bon Jovi** (Mercury)

JON BON Jovi: BOG-ging his way into the US charts

12	12	LOCK UP THE WOLVES	**Dio** (Reprise)
13	9	PUMP	**Aerosmith** (Geffen)
14	–	PORNOGRAFFITTI	**Extreme** (A&M)
15	16	DAMN YANKEES	**Damn Yankees** (Warner Bros)
16	18	COWBOYS FROM HELL	**Pantera** (Atco)
17	13	HERE COMES TROUBLE	**Scatterbrain** (In-Effect)
18	17	BEG TO DIFFER	**Prong** (Epic)
19	14	COCKED AND LOADED	**LA Guns** (Polygram)
20	20	TATTOOED MILLIONAIRE	**Bruce Dickinson** (Columbia)

STAR CHOICE

JIMI K BONES (SKIN AND BONES)

NOTHING'S SHOCKING Jane's Addiction – Very original, very good
TATTOOED BEAT MESSIAH Zodiac Mindwarp And The Love Reaction – One of my favourite LPs ever
DR FEELGOOD Mötley Crüe – It's better than anything they've ever done
SKID ROW Skid Row – It's great! Sebastian's a mate of mine!
PUMP Aerosmith – Just really, really good

VIDEOS

1 1 THE WALL **Pink Floyd** (PMI)
2 2 TRASHES THE WORLD **Alice Cooper** (CMV)
3 3 DELICATE SOUND OF THUNDER **Pink Floyd** (PMI)
4 10 MAIDEN ENGLAND **Iron Maiden** (PMI)

IRON MAIDEN: steamin' back up the vid chart

5 4 NEW JERSEY **Bon Jovi** (PMV/Channel 5)
6 6 SIGHT FOR SORE EARS **Poison** (PMI)
7 8 HARD 'N' HEAVY VOLUME EIGHT **Various** (Virgin)
8 15 BREAKOUT **Bon Jovi** (Channel 5/PMV)
9 9 THE SONG REMAINS THE SAME **Led Zeppelin** (Warner Home Video)
10 14 HITS FROM HELL **Meat Loaf** (CMV)
11 5 LIVE AT POMPEII **Pink Floyd** (Channel 5/PMV)
12 13 BARK AT THE MOON **Ozzy Osbourne** (Castle Hendring)
13 re BEHIND THE IRON CURTAIN **Iron Maiden** (PMI)
14 7 METALHEAD **Various** (BMG Video)
15 12 SLIPPERY WHEN WET **Bon Jovi** (Channel 5/PMV)
16 11 A BIT OF WHAT YOU FANCY **Quireboys** (PMI)
17 17 END OF THE ROAD '84 **Status Quo** (Channel 5/PMV)
18 re SEE THE LIGHT **Jeff Healey Band** (BMG Video)
19 18 LIVE **Lita Ford** (BMG Video)
20 re JIMI PLAYS MONTEREY **Jimi Hendrix** (Virgin)

INDIE METAL

1 1 NEVER, NEVERLAND **Annihilator** (Roadrunner)
2 3 PASSION AND WARFARE **Steve Vai** (Food For Thought)
3 2 LEATHER AND LACE **Various** (Dino)
4 – SUFFER THE CHILDREN **Napalm Death** (Earache)
5 4 FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
6 7 THE AMERICAN WAY **Sacred Reich** (Roadracer)
7 5 LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
8 10 BEZERK **Tigertailz** (Music For Nations)
9 15 ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
10 8 SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
11 11 NO REMORSE **Motörhead** (Castle Classics)
12 16 DEICIDE **Deicide** (Roadracer)
13 12 SHOW NO MERCY **Slayer** (Metal Blade/Music For Nations)
14 13 HELL AWAITS **Slayer** (Metal Blade/Music For Nations)
15 18 SCHOOL OF HARD KNOCKS **Pat Travers** (Episode)
16 17 NOT OF THIS EARTH **Joe Satriani** (Food For Thought)
17 19 SCUMDOGS OF THE UNIVERSE **GWAR** (Master)
18 14 ALICE IN HELL **Annihilator** (Roadrunner)
19 20 MICHAEL LEE FIRKINS **Michael Lee Firkins** (Roadrunner)
20 9 ONE HELLUVA NIGHT **Demon** (Sonic)

SINGLES

1 1 BLAZE OF GLORY **Jon Bon Jovi** (Vertigo)
2 – NOW YOU'RE GONE **Whitesnake** (EMI)
3 – DIVE! DIVE! DIVE! **Bruce Dickinson** (EMI)

Pic Field/LFI

BRUCE DICKINSON: hey, I'm in that pic over there, too!

4 4 WALKING BY MYSELF **Gary Moore** (Virgin)
5 – HEARTBROKE AND BUSTED **Magnum** (Polydor)
6 – THE OTHER SIDE **Aerosmith** (Geffen)
7 – HEARTBREAKER HOTEL **Dread Zeppelin** (IRS)
8 3 DOUBLEBACK **ZZ Top** (Warner Brothers)
9 2 SHE'S A LITTLE ANGEL **Little Angels** (Polydor)
10 8 I DIDN'T WANT TO NEED YOU **Heart** (Capitol)
11 5 SHE'S AN ANGEL **Love/Hate** (CBS)
12 6 STARDATE 1990/RAINBOW CHILD **Dan Reed Network** (Mercury)
13 7 HOW MUCH LOVE **Vixen** (EMI USA)
14 9 UNSKINNY BOP **Poison** (Capitol/Enigma)
15 – HEY ANGEL **Dio** (Vertigo)
16 10 SHAME ON YOU **Gun** (A&M)
17 – SUFFER THE CHILDREN **Napalm Death** (Earache)
18 13 ON THE EDGE **No Sweat** (London)
19 11 FALLING TO PIECES **Faith No More** (Slash/London)
20 14 GIMME SOME LOVIN' **Thunder** (EMI)
21 15 ALL LIPS 'N' HIPS **Electric Boys** (Vertigo)
22 12 I THINK I LOVE YOU TOO MUCH **Jeff Healey Band** (Arista)
23 16 ALL THE YOUNG DUDES **Bruce Dickinson** (EMI)
24 17 STILL GOT THE BLUES (FOR YOU) **Gary Moore** (Virgin)
25 21 VICTIMS OF SUCCESS **Dogs D'Amour** (China)
26 19 ROCKIN' CHAIR **Magnum** (Polydor)
27 22 JEALOUS AGAIN **Black Crowes** (Def American)
28 29 LOVE HURTS **Joan Jett** (Chrysalis)
29 27 EASTER **Marillion** (EMI)
30 24 FROM OUT OF NOWHERE **Faith No More** (Slash/London)
31 re SAFE SEX (WHEN IT COMES 2 LOVING U) **Pandora's Box** (Virgin)
32 18 HUNGRY **Lita Ford** (RCA)
33 re TATTOOED MILLIONAIRE **Bruce Dickinson** (EMI)
34 33 YOUR MA SAID YOU CRIED IN YOUR SLEEP LAST NIGHT **Robert Plant** (Es Paranza/EastWest)
35 20 WILD AND WONDERFUL **Almighty** (Polydor)
36 23 HURTING KIND (I'VE GOT MY EYES ON YOU) **Robert Plant** (Es Paranza/EastWest)
37 25 ALL I WANNA DO IS MAKE LOVE TO YOU **Heart** (Capitol)
38 26 AMERICAN DREAM **The Grip** (Survival)
39 28 I DON'T LOVE YOU ANYMORE **Quireboys** (Parlophone)
40 30 BLACKOUT IN THE RED ROOM **Love/Hate** (CBS)

IMPORTS

1 5 PORNOGRAFFITTI **Extreme** (A&M)
2 4 ALIAS **Alias** (EMI)
3 3 STEELHEART **Steelheart** (MCA)
4 – EYES **Eyes** (Curb)
5 – BLUE TEARS **Blue Tears** (MCA)
6 6 RAT RACE **Child's Play** (Chrysalis)
7 – DAMNED NATION **Jetboy** (MCA)
8 10 PREY **Gypsy Rose** (Simmons)
9 2 AFTER THE RAIN **Nelson** (Geffen)
10 – BEST OF '81-'85 **Y&T** (A&M)

Import Chart supplied by SOUND OPTIONS, Cardiff

ANTHRAX

Persistence of Time

THE NEW ALBUM

TIME · BLOOD · KEEP IT IN THE FAMILY · IN MY WORLD
GRIDLOCK · INTRO INTO REALITY · BELLY OF THE BEAST
GOT THE TIME · H8 RED · ONE MAN STANDS · DISCHARGE

LOOK OUT FOR THE NEW VIDEO

PERSISTENCE THROUGH TIME

RELEASED OCTOBER 15TH

ISLAND VISUAL ARTS

RECORD ILPS 9967 CASSETTE ICT 9967. C.D. – CID 9967

(PLAYING TIME 58 MINUTES)

ISLAND

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